CHOOSING YOUR ENGLISH

The BBC Course for Advanced Learners by

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Choosing Your English

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BBC English courses

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First edition published 1973
Reprinted 1974 (twice), 1975, 1977, 1978, 1980, 1982, 1985, 1988
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This book is set in Plantin 11/12 pt.

Printed and bound in Great Britain at
The Camelot Press Ltd, Southampton,
and published by BBC English by Radio & Television,
Bush House, Strand, London, WC2B 4PH

ISBN 0 946675 96 1

Contents

Introduction	7
Lesson 1	9
Lesson 2	15
Lesson 3	22
Lesson 4	29
Lesson 5	35
Lesson 6	41
Lesson 7	49
Lesson 8	56
Lesson 9	63
Lesson 10	70
Lesson 11	77
Lesson 12	84
Lesson 13	91
Lesson 14	97
Lesson 15	104
Lesson 16	111
Lesson 17	119
Lesson 18	128
Lesson 19	135
Lesson 20	143
Lesson 21	150
Lesson 22	157
Lesson 23	165
Lesson 24	172
Lesson 25	178
Lesson 26	186
Lesson 27	193
Lesson 28	201
Lesson 29	209
Lesson 30	216
Lesson 31	224
Lesson 32	231
Lesson 33	238
Lesson 34	245
Lesson 35	253
Lesson 36	260
Lesson 37	267
Lesson 38	274
Lesson 39	281
Lesson 40	288
Drills	296
Word List	339

Introduction

Who is this course for?

Can you express your moods and feelings in English? Can you be angry or astonished? Can you express delight, curiosity or despair? Can you be warmly appreciative or tactfully persuasive? Can you choose your English?

Perhaps you have mastered English grammar well enough, perhaps you have even built up a good vocabulary and perhaps it irritates you that you still find it necessary to use your own language when your feelings are involved, when you have something important to say.

This course will help those of you who have already mastered the fundamentals of English to choose the right expression. It concentrates not only on what is said but also on where and how it is said. For this reason idiom and pronunciation are given equal place with grammar and vocabulary.

Each lesson begins with a dialogue or sketch which is divided into three parts. These are based on the lives of Barbara and Harry Sallis and their friends, some of whom speak varieties of English (American, cockney, etc.). Harry has made a fortune from manufacturing inflatable umbrellas. Now he is semi-retired. But their lives are still full of drama – full of emotion. You can hear them being relieved, being suspicious, being tactful and so on. This course shows how they express themselves in moods like these and then teaches you to do the same.

What is in the book?

Each lesson contains the following
- A dialogue
- Comprehension questions
- Vocabulary study (including idioms)
- Vocabulary exercises
- Explanation of structures
- Structure of exercises

- Explanation of pronunciation
- Pronunciation exercises
- A reference section
- Suggestions for written composition

A text of the recorded drills with answers is printed at the end of the book.

What is on the tapes/records?

- Dialogues 1–40
- Then for each lesson there are drills which practise
  (a) the structure points
  (b) the pronunciation points

How can the course be used?

There are of course many ways of using the book. Here is one which is appropriate both if you are teaching yourself or if you are a teacher taking a class.

- Listen to the whole dialogue.
- Listen again repeating individual sentences.
- Read the comprehension questions and answer them orally.
- Study the vocabulary and idioms and do the exercises for them. It might be helpful before doing the exercises to listen to the dialogues again noting how the words and phrases have been used.
- Study the explanation of structures and then do the printed exercises first in speech and then in writing.
- Study the explanation of pronunciation noting the printed signals. Again it is probably a good idea to refer back to the dialogue here. When the points are clear do the printed exercises answering orally.
- Use the recorded drills - with answers.
- Read the printed dialogue right through, then take the three sections of each dialogue one by one and act out each of the different roles, first with the text and then without.
- Write the composition exercises, using the recorded dialogue as a guide.

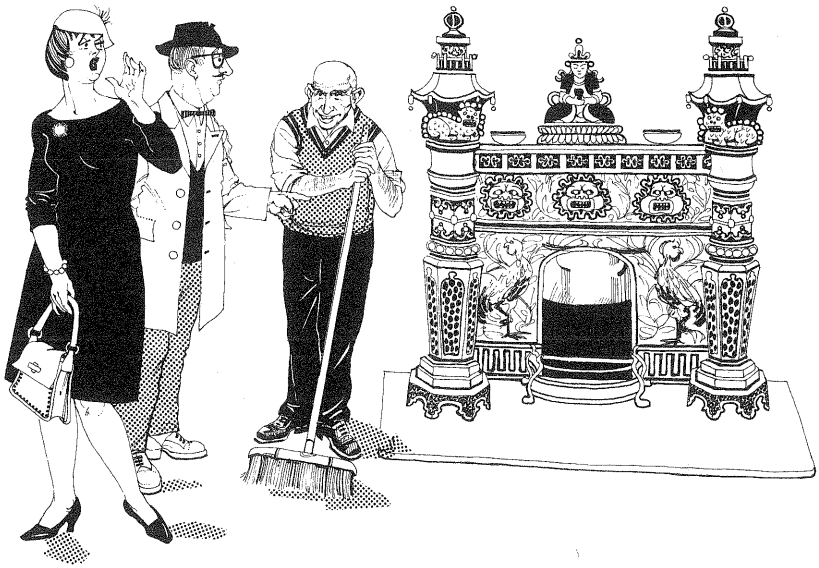
1

Barbara and Harry Sallis are trying to buy a house. Here they are looking at the house for which they have paid a deposit. The mood is surprise.

Conversation

BARBARA: **This can't be the house!**
HARRY: **Good heavens! It's a most peculiar place!**
BARBARA: **Look at that carving over the fireplace.**
HARRY: **Looks Chinese.**
BARBARA: **Weird! There's a mixture of everything.**
HARRY: **And how could anyone live in a house like this!**
BARBARA: **I've never seen anything like it.**
MAN: **Good afternoon.**
BARBARA: **Oh . . . hello!**
MAN: **Who are you? I'm the caretaker.**
HARRY: **I think we've come to the wrong house.**

MAN: **The wrong house?**
BARBARA: **Yes . . . by mistake.**
MAN: **Well! I'd have thought it was difficult to mistake this house.**
HARRY: **Yes . . . it is an extraordinary place. Who built it?**
MAN: **A pirate.**
HARRY: **A pirate?**
BARBARA: **Really! How astonishing!**
MAN: **He was most artistic.**
BARBARA: **What! Who'd have thought of a pirate being artistic?**
MAN: **He stole only works of art.**
HARRY: **Did they catch him?**
MAN: **Yes. In the end he was hanged.**
BARBARA: **Oh, no!**
MAN: **For murder.**



BARBARA: **Murder!**

MAN: **The house has been empty all these years, and now it's being sold.**

HARRY: **Who on earth would want to buy an extraordinary place like this?**

MAN: **To a couple called – let me think – Sallis, I believe.**

HARRY: BARBARA: **Sallis?**

HARRY: **But . . . but that's us!**

MAN: **You?**

HARRY: **You must've got the wrong name.**

BARBARA: **This isn't the house we're buying. Harry, we've come to the wrong place.**

HARRY: **We're buying a Georgian house, in Butterfield Lane, near Mamesby.**

MAN: **This is Butterfield Lane, near Mamesby.**

HARRY: **The house agents must've made a mistake, dear.**

BARBARA: **Surely not!**

HARRY: **I wouldn't have thought so, but they must have.**

MAN: **Well, I never!**

Comprehension

1. Why does Barbara think she's in the wrong house?
2. Why does she think the house is weird?
3. Why does the caretaker come?

4. What was astonishing about the man who built the house?
5. Why was he hanged?
6. How did they catch him, do you think?

7. Why has this house a caretaker?
8. Is the pirate's house a Georgian house?
9. Why does the caretaker laugh?

Vocabulary

Georgian	*from the time of the first four Georges, Kings of England (eighteenth century)*
weird	*strange*
pirate	*sea-robber*
house agent	*person who buys and sells houses for others*
caretaker	*person in charge of a building*
couple	*two, husband and wife*

EXPRESSIONS OF SURPRISE

How astonishing (amazing, surprising, etc)! What a weird house! Who (what, why, how, etc.) on earth is that? Well, I never! You don't say! Good heavens! Good gracious! Good Lord!

Exercise 1

Use the above expressions to make sentences similar in meaning to these:

1. (a) What a peculiar place!	1. (b) Good . . . ! It *is* a peculiar place!
2. (a) I've never seen such an extraordinary fireplace!	2. (b) . . . never! What . . . fireplace!
3. (a) Really! An artistic pirate!	3. (b) . . . say! An artistic pirate!
4. (a) Good Heavens! It's been sold!	4. (b) . . . astonishing! It's been sold!
5. (a) Good Lord! Tell me what that is!	5. (b) . . . earth . . . !

Structure

Exercise 2

Must *and* can't *are opposites in meaning. Study the following conversation and make similar conversations using the items* **X Y Z** *below:*

A: I'm looking for my car key.
B: You must have left it *at home* (**X**).
A: I can't have left it *at home* (**X**) because I've just been driving.
B: Then you must have left it *in the car* (**Y**).
A: I can't have left it *in the car* (**Y**) because I've just locked the car door with it.
B: It must be *in the bag* (**Z**) then.
A: It can't be *in the bag* (**Z**), I didn't bring it.

X	**Y**	**Z**
at home	on the mantelpiece	in Harry's briefcase
in the cinema	with the caretaker	in Barbara's bag
at the house agent's	in Mamesby	in the map-wallet

Exercise 3

Change to give the opposite meaning, like this:

Example

You must have left it at home : You can't have left it at home.

1. She must be buying a house near Mamesby.
2. They can't have bought this extraordinary house.
3. I suppose he can't have been hanged.
4. Harry must have made a mistake.
5. She must be as amused as the caretaker.

Think(s) *is replaced by* should/would have thought *when you want to express an opinion without appearing to be dogmatic. The verb in the clause introduced by* should/would have thought *is in the Past form:*

Examples

I think you're making a mistake : I should have thought you were making a mistake.

We don't think it's far : We shouldn't have thought it was far.

Exercise 4
Express these less dogmatically :

1. I think the caretaker knows.
2. We think it was best to buy a Georgian house.
3. I think the Sallises want an unusual house.
4. We don't think pirates build artistic houses.
5. I don't think house-agents make mistakes.

Pronunciation (Intonation)

Exclamations, including expressions of surprise, are spoken often with a falling tone on the main stress :
Good 'Heavens! Good 'Gracious! Good 'Lord!

Syllables preceding this stress are spoken at a high pitch :

'Well I never! 'How astonishing!

Statements are often spoken with a falling tone, too. When they are questions, however, a rising tone is used like this:

A: He was hanged for murder *(falling tone)*
B: Murder? *(rising tone)*

Exercise 5
Respond with appropriate exclamations to these statements :

A: Do you know Mr. Blenkensop-Smythe?
B: Who . . . earth . . . ?
A: Our caretaker. He's an artist.
B: . . . never! . . . say!
A: His pictures often sell for £3000 apiece.
B: Good . . . !

Exercise 6
Respond with a questioning tone (rising) to these statements :

A: My grandfather was a pirate, you know.
B: A . . . ?
A: Yes, he was Chinese.
B: . . . ?
A: That's right. He lived in Butterfield Lane.
B: . . . ?

Reference

Vocabulary	Pronunciation	Structure
art artistic astonishing caretaker carry couple extraordinary Georgian house agent lane pirate	Good 'Heavens! Well, I 'never! Well, I never 'did! Who on' earth . . . 'Really! ,Really? 'Murder! ,Murder? A 'pirate! A ,pirate?	It must be Chinese. It can't be Chinese. You must have made a mistake. You can't have made a mistake. I think it's Mamesby. I should have thought it was Mamesby.

Composition

Exercise 7

You are showing an astonished couple round an old house reputed to be haunted. Write out the conversation that arises and the surprised comments of your visitors.

Exercise 8

An important work of art has been stolen from a famous old house. You are the police inspector and are trying to find out what might have taken place. The owner, however, thinks he knows exactly how the work has been stolen. Write out the conversation between the owner and yourself.

Exercise 9

Suppose you are the caretaker in conversation with the Sallises and after they have gone you ring up the house agent and tell him what has happened. Write out the telephone conversation.

2

Harry and Barbara have the impression that they have been sold the wrong house. Here they are trying to straighten out the situation with the estate agent. The mood is anger.

Conversation

HARRY: **I've got a bone to pick with you!**

CLERK: **Me, Sir?**

HARRY: **Yes, you!**

CLERK: **I beg your pardon!**

HARRY: **Well, if it isn't you, it's someone in this firm.**

BARBARA: **It was a man with red hair!**

CLERK: **Ah! You must be talking about Mr. Maddox! If you'll be kind enough to wait a moment, I'll fetch him.**

BARBARA: **Well, really! Who does he think he is?**

HARRY: **I'll get my deposit back if it's the last thing I do.**

MR. MADDOX: **Oh, good evening Mr. and Mrs. Sallis. I gather there's been some little difficulty.**

BARBARA: **Little difficulty! I like that!**

HARRY: **We've been defrauded!**

MR. MADDOX: **Defrauded. Are you accusing me?**

HARRY: **Yes, Mr. Maddox, I am!**

MR. MADDOX: **Well, of all the nerve!**

BARBARA: **Look! Don't try any nonsense with us!**

HARRY: **We've just about had enough!**

MR. MADDOX: **Enough of what? You haven't even told me what's happened! You just come here and start shouting your heads off!**

HARRY: **Shouting our heads off! How dare you!**

MR. MADDOX: **Look here! You've got nothing to complain about. We're offering you a lovely house at a very good price.**

BARBARA: **Lovely? Are you being funny?**

HARRY: **Murderers. Pirates.**

MR. MADDOX: **Murderers! Pirates! This is really going too far! Have you gone off your head? I'll have you know that that is defamation.**

HARRY: **I don't care what it is . . .**

MR. MADDOX: **Ah, Mr. Roper.** (*To the Sallises*) **This is our general manager . . .**

MR. ROPER: **What on earth's going on, Maddox? I've never heard such a noise. . . .**

BARBARA: **This gentleman has cheated us!**

MR. ROPER: **Cheated you?**

HARRY: **It's true. We've been tricked.**

MR. MADDOX: **Now, please . . .** (*Door opens*) **Oh, good evening Mr. and Mrs. Middleton.**

MRS. MIDDLETON: **We've come here to make a serious complaint.**

MR. ROPER: **No. Not another one.**

MR. MIDDLETON: **An example of the most extraordinary inefficiency.**

MRS. MIDDLETON: **Believe it or not, gentlemen, the house you sent us to see has disappeared!**

MR. MIDDLETON: **And been replaced by a large but very commonplace building.**

MRS. MIDDLETON: **We gave you a deposit for this beautiful house, full of wonderful carvings . . .**

HARRY: **Oh no!**

BARBARA: **Oh, you idiot, Mr. Maddox! You've mixed up the addresses!** 55

HARRY: **Really! What incompetence!**

Comprehension

1. How did the clerk know that Barbara and Harry were looking for Mr. Maddox?
2. What did Harry intend to do?
3. Why was Barbara furious with Mr. Maddox when he first appeared?

4. Did Barbara think Mr. Maddox had made a mistake with the addresses?
5. Did Mr. Maddox think the price of their house was high or low?
6. What did Mr. Maddox accuse the Sallises of?

7. Was Mr. Middleton as angry as Barbara?
8. Did Mr. Middleton think Mr. Maddox had made a mistake with the addresses?
9. Why were the Middletons keen to buy the pirate's house?

Vocabulary

estate agent	*a person who buys and sells houses and land for others*
fetch	*to go and get*
deposit	*make first payment of money owed*
gather	*to understand, conclude*
defraud	*to swindle*
complain	*to say that one is not satisfied*
to defame	*say bad things about*
cheat	*to win something dishonestly*
trick	*to deceive, swindle*
inefficient	*not fully capable*
replace	*take the place of*
to carve	*to form by cutting*
mix up	*to confuse*
incompetent	*unable*

to have a bone to pick with someone	*to have something to disagree or complain about*
if you'll be kind enough	*if you will*
to shout one's head off	*to shout very loudly*
to go off one's head	*to go mad*
believe it or not . . .	*it may sound unusual but . . .*
look here!	*I'm going to be frank with you*

EXPRESSIONS OF ANGER

Well, of all the nerve!	What impertinence!
What on earth are you talking about?	I haven't the faintest idea what you are talking about
Are you being funny?	Are you trying to make a fool of me?
Who do you think you are?	What gives you the right to behave like that?
I've just about had enough	I've come to the end of my patience
That's going a bit too far!	That's really too much!
How dare you!	You have absolutely no right to behave like that!
I beg your pardon!	Please remember your manners

Exercise 1

Choose a suitable expression of anger from the list above to complete these short conversations:

1. (*The clerk refuses to give Harry his deposit back, although he has sold Harry's house by mistake*)

HARRY: I say, Barbara. This fellow won't give me my deposit back.

BARBARA: . . .

2. (*Mr. Maddox's manager calls him a fool. Mr. Maddox is angry but remembers that the manager is his boss*)

MANAGER: Oh you idiot, Mr. Maddox. You've mixed up the addresses.

MR. MADDOX: . . .

3. (*The manager insults Mr. Maddox again, who forgets he is talking to his boss*)

MANAGER: What incompetence, Maddox! Have you gone off your head?

MR. MADDOX: . . .

4. (*Mrs. Middleton is angry when Barbara accuses her of taking the latter's house*)

BARBARA: Look here, you've stolen our house. But you can have the weird thing. We don't want it.

MRS. MIDDLETON: . . .

Structure

Notice what appears to be a double future in the clerk's words :

If *you'll* be kind enough to wait a moment *I'll* fetch him.

where 'you'll' *expresses willingness but* 'I'll' *expresses intention.*

Exercise 2

Express the following in the same way :

1. Please be so kind and take a seat. Then I'll get the manager.
2. Kindly close the door behind you and we'll look for the address.
3. Please sign here and you'll have paid your deposit.
4. Just telephone the owner and he'll show you around the house.
5. Kindly listen and they'll explain what happened.

Notice the continuous form of talk, accuse, shout, *etc. in the following :*

I am talking about Mr. Maddox.
Are you accusing me?
We are not shouting our heads off.

and the simple form in the following :

Do you often talk about Mr. Maddox?
I never accuse anyone.
We are not the kind of persons who shout their heads off.

Exercise 3
Express the following in the same way using words like often, never, rarely, sometimes, always, *etc. to help you :*

1. We're offering you a lovely house at a good price.
2. You are going too far.
3. He's shouting at us.
4. I'm just getting my deposit back.
5. He's trying to fetch Mr. Maddox.
6. They're complaining about the mix-up.
7. I think he's cheating us.
8. We're making a serious complaint.
9. He's mixing up the addresses.
10. The agent is sending the key to your new address.

Pronunciation

Barbara, Harry, Mr. Roper – all give an extra loudness to the key words in the sentences which express their anger :

How "dare you! I don't care "what it is! I like "that!

Notice that the double marks above point in a downward direction to show the direction of the voice is downwards or falling.

Exercise 4
Say the following sentences from the conversation and give extra loudness to the key words, shown by the double stress marks :

How "dare you! I don't care "what it is! I like "that! I've never "heard such a noise! Yes, Mr. Maddox I "am. This is really going "too far.

Lesson 1 Ex. 6 helped you to practise a rising tone where the speaker is questioning another's statement. Here is a further example :

BARBARA: This gentleman has "cheated us!
MR. ROPER: ,Cheated you?

Notice Mr. Roper's voice begins low on the stressed syllable chea *and continues its upward direction over* ted *and* you.

Exercise 5
Make conversations similar to the one above but with these words :

insulted : complained about : defrauded : tricked : mixed us up

Reference

Vocabulary	Idiom	Structure and Pronunciation
cheat complain defraud deposit estate-agent fetch father incompetent inefficient mix up replace trick	to have a bone to pick with someone if you'll be kind enough if it's the last thing I do of all the nerve to shout one's head off at a very good price look here! what on earth . . . believe it or not	She's talking about Mr. Maddox She often talks about Mr. Maddox How ˈdare you! I like ˈthat! He's ˈcheated us! „Cheated you? If you'll be kind enough to wait, I'll fetch the manager.

Composition

Exercise 6

Suppose you are reading your newspaper in a railway carriage. The passenger opposite you returns to her seat and accuses you of having stolen her handbag. You protest but she fetches the guard. Write out the conversation.

Exercise 7

Suppose you are Mr. Maddox and you see Mr. and Mrs. Middleton come to the reception desk to complain about the tenth house they've been offered in a week. You do not wish to speak to them so you stay where you cannot be seen, but ask a colleague to tell you what's going on. Continue the conversation:

YOU: What are they doing?
COLLEAGUE: They're shouting at the clerk.
YOU: Oh, they always begin like that. What are they doing now?
COLLEAGUE: . . . . . .

Exercise 8

Continue the following conversation, keeping in mind that Mr. Middleton questions everything that Harry says:

HARRY: It's a rather commonplace house, isn't it?
MR. MIDDLETON: Commonplace? Commonplace? It's beautiful.
HARRY: Weird, I should say.
MR. MIDDLETON: Weird? Weird? You must be . . .

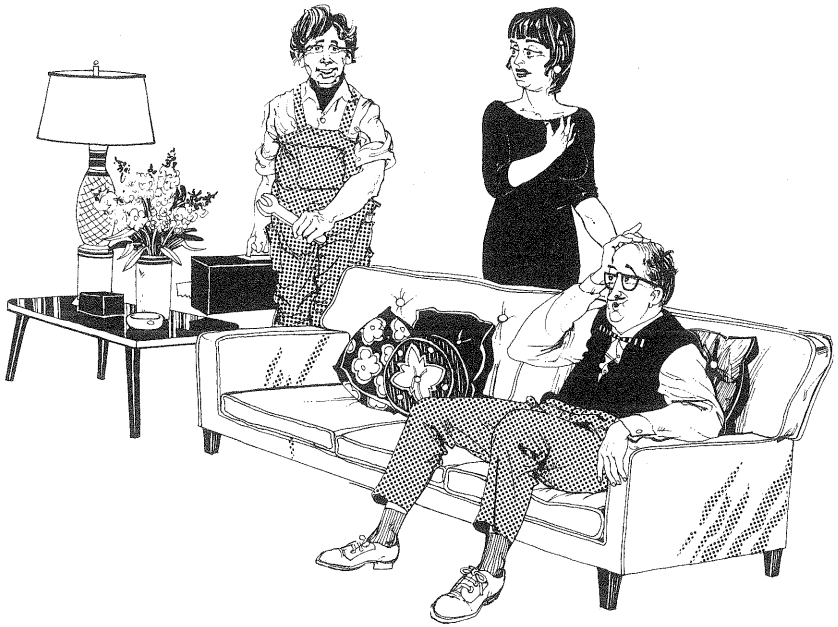
3

Harry and Barbara are at last installed in their new house. The mood of this lesson is one of relief that all the complications are over.

Conversation

BARBARA: **Oh! Thank Heaven, we're in at last.**
HARRY: **What a relief that everything went so smoothly.**
BARBARA: **I'm so glad that all the furniture moving's over. Usually something gets broken, but this time everything seems to be intact.**
HARRY: **I know. It's comforting to see our own things around us again, isn't it. In a new house it gives a sense of continuity.**
BARBARA: **Yes. Look at that book-case. It's not very beautiful but it's a kind of symbol.**

HARRY: **The other furniture has memories too. Yes, it's good to be installed at last. After all those complications, I feel a weight's been lifted from my shoulders.**
BARBARA: **The colours have come out very well. I thought the painters were going to get them all wrong.**



HARRY: **You always worry too much.**

BARBARA: **Yes. But the good thing about worrying is how good you feel when everything goes smoothly after all.**

(Knock on door)

BARBARA: **That must be the plumber. Yes? Is everything all right?**

PLUMBER: **Well, most of the pipes are sound. But it's lucky you didn't put the water on.**

HARRY: **Oh. I meant to, but I forgot.**

PLUMBER: **Well, it's fortunate you did forget!**

HARRY: **How do you mean?**

PLUMBER: **The water-tank's like a piece of Swiss cheese, full of holes. As if the mice had got at it.**

BARBARA: **No! If we'd put the water on . . .**

PLUMBER: **Everything would've been flooded!**

BARBARA: **All the new paint!**

HARRY: **The furniture!**

BARBARA: **Oh, it's a mercy you forget things, Harry!**

HARRY: **It is indeed.**

PLUMBER: **You can thank your lucky stars I came.**

HARRY: **Whew! What a narrow escape!**

BARBARA: **I don't know how we can thank you enough.**

PLUMBER: **There are always ways of showing appreciation you know; it being near Christmas and all.**

HARRY: **Oh yes, of course. It's always nice to give presents at Christmas time.**

PLUMBER: **Thank you, Mr. Sallis, thank you. I couldn't agree more, Mr. Sallis.**

Comprehension

1. Why are Barbara and Harry talking about moving furniture?
2. What gives them a sense of continuity?
3. What is the book-case a symbol of?

4. What has the plumber been doing?
5. What did Harry forget to do?
6. Are the pipes leaking?

7. What is wrong with the water-tank?
8. What would have happened, if Harry had turned the water on?
9. Why does the plumber expect a present from Harry?

Vocabulary

intact	*undamaged*
sense	*feeling*
install	*settle (oneself) in a place*
complication	*difficulty*
come out	*appear*
plumber	*workman who fits and repairs pipes*
sound	*in good condition*
tank	*container for liquid*

get at	*reach*
a narrow escape	*escape just in time*
mercy	*piece of good fortune*
lucky stars	*good fortune*
appreciation	*gratitude*

EXPRESSIONS OF RELIEF

Thank Heaven! It's good to . . . The good thing about . . . is . . .
What a relief! It's fortunate you . . . I'm so glad (that) . . .
Whew! It's a mercy you . . . We can thank our lucky stars (that) . . .

Exercise 1

Make true statements about the dialogue :

Thank Heaven What a relief It's a mercy I'm so glad We can thank our lucky stars	we haven't been flooded. the tank didn't burst. the tank's like a piece of Swiss cheese. you didn't turn the water on. the painters have got the colour wrong. that nothing has been broken. that you forget things, Harry.

Notice that exclamatory noises are often different in usage :

Whew! *(an expression of relief)*
Oh! *(an expression of surprise)*
Ah! *(an expression of sudden understanding or admiration)*

Exercise 2

Pair each exclamation with the appropriate statement :

e.g. Whew! That was a narrow escape!

Whew! Oh! Ah!	That was a narrow escape! That must be the plumber, at last. Those are very beautiful colours indeed. I'm sorry. I forgot. I feel a weight's been lifted from my shoulders. I beg your pardon.

Structure

Lesson 2 gave practice in linking certain adverbs with the Simple form of the verb. Many such adverbs introduce statements when these adverbs are emphasized, e.g.:

Mr. Jones usually looks after our pipes.
Usually Mr. Jones looks after our pipes but someone else came today.

Exercise 3

Use the following adverbs with each of the sentences in these pairs:

sometimes : usually : often

1. Mr. Jones looks after our plumbing.
2. Mr. Jones looks after our plumbing but we have a new plumber today.

3. Our water-tank leaks.
4. Our water-tank leaks for hours but we've had no trouble with it recently.

5. Harry leaves the taps on but he has not been so forgetful lately.
6. Harry leaves the taps on.

Exercise 4

Notice that some adverbs of degree often introduce a statement and the speaker indicates that his statement is limited or qualified, e.g.:

Doubtless you want to show your appreciation.
Probably the tank would have burst.
Most likely your house would have been flooded.

Re-express these sentences using and emphasizing qualifiers like 'doubtless': 'probably': 'most likely':

1. You forgot to turn the tap on.
2. You don't know, but your water-tank is like a piece of Swiss cheese.
3. You would have called a plumber, if you'd known.
4. We shall thank him at Christmas.
5. Harry will buy a new water-tank.

Exercise 5

Notice that adverbs with a negative meaning also introduce statements. Such adverbs are then followed by the verb in its interrogative form, e.g.:

Seldom do we need a plumber.
At no time have we left our book-case behind.

Express the following in a way similar to the above, by using the most appropriate from the adverbs on the right:

We have had such a narrow escape.	In no circumstances.
Our pipes need repairing.	Hardly ever.
Our things get broken.	Never.
Furniture moving goes smoothly.	Rarely.
We shall sell our book-case.	Seldom.

Exercise 6

About *is often linked with words and expressions indicating attitudes, e.g.:*

the good thing
to worry
to mind
be upset
nice
pleased
} + about + *Gerund or noun*

He forgot about turning the water on, *instead of:* He forgot to turn the water on.

Express these in a similar way:

1. He forgot to call the plumber.
2. The plumber was nice and agreed to inspect the tank.
3. When Harry heard that the tank was leaking he got very worried.
4. Barbara was pleased when she had her own things around her again.
5. Harry paid happily when the plumber asked for a Christmas present.
6. It's an advantage to move house. You appreciate comfort more.

Pronunciation

Emphatic stress draws attention to key words. When a speaker emphasizes verbs he expands the form and stresses the auxiliary, e.g.:

HARRY: I forgot to turn the water on.
PLUMBER: It's fortunate you ˈdid forget.

HARRY: The plumber's come.
BARBARA: We can thank our lucky stars he ˈhas come.

Exercise 7

Express the following emphatically beginning with a phrase like It's fortunate:

1. They got the colours right.
2. The plumber looked at the tank.
3. Everything went smoothly.
4. Our book-case has arrived.
5. He's repaired the tank.

Reference

Vocabulary	Idiom	Structure
appreciate	Thank Heaven	Oh! Whew! Ah!
complication	What a relief	Usually he tele-
come out	It's a mercy	phones first.
get at	It's good to	Probably the water's
install	I'm so glad	off.
intact	a weight off my	Seldom do we need
mercy	shoulders	a plumber.
plumber	like a piece of Swiss	He was worried
sense	cheese	about moving.
sound	thank one's lucky	It's fortunate he
tank	stars	ˈdid move.
	have a narrow escape	Thank Heaven he
	I couldn't agree more	ˈhas gone!

Composition

Exercise 8

Suppose you are Barbara or Harry. Write a letter to your son, Peter, about the pleasant and unpleasant things about moving house.

Exercise 9

You are passing a new house not yet completed when you see smoke coming from the bathroom window. You warn the plumber who is just about to re-enter the house. You help to put the fire out. Write down the conversation that follows between the plumber and yourself.

4

The scene is Barbara and Harry at home. The mood of this lesson is that of suspicion.

Conversation

(*Doorbell rings*)

BARBARA: **Who could that be, so late?**

HARRY: **I'll go and see.**

BARBARA: **Oh, I wouldn't. Who knows . . . at this hour?**

HARRY: **Yes, you may be right.**
(*Doorbell rings again*)
But anyway, let's see. Good evening. What can I do for you?

VISITOR: **I wonder . . . I'm looking for a Mr. and Mrs. Sallis.**

HARRY: **Oh really! In what connection?**

VISITOR: **Some friends told me to look them up.**

HARRY: **Friends?**

VISITOR: **They said I must look them up.**

HARRY: **What friends?**

VISITOR: **Mary and Edward Rolls.**

HARRY: **Oh, Mary and Edward - but it is a bit late. Why didn't you call earlier?**

VISITOR: **I missed a train, then a bus.**

HARRY: **Really. That was a bit careless, wasn't it? Well, I suppose you'd better come in. I'm Harry Sallis. And this is my wife, Barbara.**

BARBARA: **Well, what's your name?**

VISITOR: **Bridges. John Bridges.**

BARBARA: **And you know Mary and Edward?**

VISITOR: **Yes, very well. I've known them for years. They said as I was in this part of the country...**

HARRY: **Sit down.**

VISITOR: **I'm sorry it's so late. It's really inexcusable.**

HARRY: **And how are Mary and Edward?**

VISITOR: **Oh, very well. They sent you their best wishes.**

HARRY: **What's Edward doing nowadays?**

VISITOR: **Oh, working . . . the same thing.**

BARBARA: **How d'you mean, the same thing?**

VISITOR: **Oh, working very hard.**

HARRY: **You know them quite well?**

VISITOR: **Of course.**

BARBARA: **And what did they suggest . . . I mean, what can we do for you?**

VISITOR: **Oh, nothing. But actually I wondered if you'd put me up.**

HARRY: **Well. I don't know. I mean frankly, I'm a bit doubtful.**

VISITOR: **About what?**

HARRY: **Well, I don't want to be discourteous, or anything – but after all, you could be anyone . . .**

VISITOR: **But, Mary and Edward . . .**

HARRY: **That's all very well. But I'd like to ask you more about them. You haven't told us much.**

VISITOR: **Haven't I? No, I suppose I haven't.**

Comprehension

1. Why does Barbara advise Harry not to answer the doorbell?
2. Why has the man called?

3. Why didn't the visitor call earlier?
4. Who are Mary and Edward Rolls?

5. What makes Harry suspicious of the visitor?
6. What does the visitor want?

Vocabulary

at this hour	*at this time*
What can I do for you?	*how can I help you?*
in what connection	*with reference to what*
look someone up	*to visit someone*
country	*countryside*
send best wishes	*send compliments*

actually	*in fact*
discourteous	*impolite*
that's all very well (but)	*that may be (but)*

Exercise 1

Fill in where appropriate from the vocabulary above:

TOM: When you're in that part of the ——— you must look George ———. Or if you don't want to ——— him ——— send him your ———, at least.

DICK: ———, I had that in mind. It would be most ——— not to visit him at his new address. In any case, I have a bone to pick with him.

TOM: Oh, really? ——— what ——— ?

DICK: He borrowed five pounds from me last year.

TOM: Oh, he's probably forgotten that.

DICK: That's ——— well; but I haven't.

Structure

Verbs are often combined with adverbs to make new meanings, e.g.:

Let's look Barbara and Harry up = Let's visit Barbara and Harry

If they are used with a noun object this can precede or follow the adverb, e.g.:

Let's look up Barbara and Harry.

or Let's look Barbara and Harry up.

If they are used with a pronoun object this must precede the adverb:

Let's look them up.

Exercise 2

Use the following to re-express the sentences below:

put up : do up : bring out : fetch out : put on : get back

1. Barbara's not keen to accommodate John Bridges.
2. Barbara and Harry have decorated the house.
3. The white woodwork accentuates the colours of the walls.

4. If you'll wait a moment I'll bring the manager.
5. It was a mercy you didn't turn the tap.
6. Harry is trying to retrieve his deposit.

Exercise 3

Now re-express the above using pronoun objects, like this:

1. Barbara's not keen to put up John Bridges → Barbara is not keen to put him up.

Exercise 4

The Past form of verbs is used with expressions of wishing or supposing:

We wish we *knew* more about you.

Use the following and re-express the sentences below:

supposing : let's suppose : wish : it's high time that : if only : I would rather:

1. You come into your new house. You turn on the water. The whole house is flooded.
2. You sell your car. You take out a mortgage. You buy a bigger house.
3. We know who you are, where you come from and what you want.
4. We have a new tank, and have the plumbing repaired.
5. I have a million pounds and don't need to work any more.

Exercise 5

The Past Continuous form of verbs is often used to express hesitation and polite inquiry, e.g.:

I was wondering if you would put me up. Is it possible?

Use Past Continuous form to re-express the following more politely:

1. I wonder what your name is.
2. We want to know where you come from.
3. I hope to meet Mr. and Mrs. Sallis.
4. I am just about to ask you your name.
5. I think your new house is very attractive.

Pronunciation

A falling tone often indicates the speaker's certainty, e.g. \Yes . . .

A rising tone asks for more information, e.g. /Yes?

A falling-rising tone indicates some hesitation or reservation on the part of the speaker, e.g. ˬYes, but . . .

This falling-rising tone may be heard on one stressed syllable, e.g. ˬYes, *or over a number of syllables, e.g.* I don't want to be dis ˈcourteous or ˌanything

Exercise 6

Practise the falling-rising tone in the following sentences expressing reservation:

1. I don't want to seem ˈstupid or ˌanything, but I don't understand.
2. I know you've come a long ˬway, but it's very late.
3. You obviously know Mary and ˈEd ˌward, only we don't know much about you.
4. I'm a bit ˈdoubt ˌful about putting you up.
5. But you really haven't told us ˬmuch.

Reference

Vocabulary	Idiom	Structure and pronunciation
actually country discourteous look someone up	at this hour in what connection send best wishes what can I do for you	look up the Sallises look them up I wish I knew John Bridges. We were wondering who he is. ˬ Yes, but I'm a bit doubtful.

Composition

Exercise 7

Harry and Barbara receive an invitation to George and Pat's party. They are not sure whether they should go or not, but Harry eventually decides to telephone. Write down his conversation with Barbara using the following:

find out address : throw card away : look up in directory : get out directory : make out the number : write down number : pick up receiver : ring up friends : sort out the place : take up the invitation

Exercise 8

A man has called to repair your television set which is not working. He is about to take it away when you suspect that he may be a thief. He is keen to get away but you are reluctant to let your television set go. Write down your conversation with him.

Exercise 9

Your car has broken down in the middle of Dartmoor, a large wild area surrounding a prison. It is late and you need somewhere to stay overnight. You knock at the door of a lonely cottage. The door opens a little. Write down your conversation with the person at the door.

5

Harry and Barbara's house has been robbed during the night. The mood is despair.

Conversation

BARBARA: **Oh!**

HARRY: **What fools we were!**

BARBARA: **To think of it! All my old silver! It meant so much to me.**

HARRY: **And my new car. To think that he simply drove off with everything in my car. That's what hurts me most.**

BARBARA: **What's so terrible too, is the fools we've made of ourselves.**

HARRY: **I hardly dare call the police. They'll just laugh at us.**

BARBARA: **I'll never get over it. Oh, Harry it was all so unnecessary. That man! How could he do this to us after we'd put him up?**

HARRY: **And his story didn't even hold together. I feel such an idiot.**

BARBARA: **And I'm sure we'll never get all our things back. They're so clever these criminals. What's the point of collecting beautiful things for other people to steal?**

HARRY: **I only wish it were this time yesterday. Think how happy we were. Now this.**

BARBARA: **Things always go wrong.**

HARRY: **Perhaps we ought to get dressed and have breakfast. We'd feel better.**

BARBARA: **I don't feel like breakfast. I don't feel like anything. Why are we so unlucky? It's as if there were a jinx on us.**

HARRY: **Perhaps I'd better ring the police ——**

BARBARA: **Yes. Of course. But what good will it do? That man's miles away from here by now. In our car.**

HARRY: **I've never seen such a mess.**

BARBARA: **All our precious possessions. I just don't care any more.**

HARRY: **Yes, but we ought to do something.**

BARBARA: **When I think of it! That man!**

HARRY: **If I could lay my hands on him!**

BARBARA: **I'd roast him over a slow fire. I'd . . . !**

VISITOR: **Good morning. You'd what?**

BARBARA: **You!**
VISITOR: **What's the matter?**
HARRY: **What are you doing here?**
VISITOR: **Good God! What's happened?**
HARRY: **What are you doing here?**
VISITOR: **How do you mean?——You've had a robbery.**
HARRY: **That's right.**
VISITOR: **Oh, I see! And you thought I'd done it!**

Comprehension

1. Why are Barbara and Harry unhappy now?
2. How did the thief get away with the silver?
3. Why doesn't Harry call the police?

4. Why does Barbara wish it were yesterday?
5. Why does she think there's no point in telephoning the police?
6. Why doesn't she eat any breakfast?

7. Why is the room in such a mess?
8. Why is the stranger so surprised to see the mess?
9. Why are both Barbara and Harry surprised to see the stranger?

Vocabulary

EXPRESSIONS OF DISAPPOINTMENT OR DESPAIR

What fools we are! I feel an idiot To make a fool of ourselves
What's the point of . . . ing? How could you (do such a thing)?
If only I could . . . Things always go wrong Good God!
How d'you mean? Oh, I see!

get over something	*1. to recover from something*
	2. to overcome some difficulty
hold together	*(story or argument) to be logical or consistent*
jinx	*person or thing that brings bad luck*
mess	*untidy or unclean state*
precious	*valuable, costly*

Exercise 1

Use the above expressions of disappointment to re-express the following:

1. We really are very foolish!
2. I feel so idiotic.
3. You really should be ashamed of doing such a thing.
4. I wish they hadn't taken the car.
5. He shouldn't behave in such a silly fashion.

Exercise 2

Re-express the following:

1. There must be a jinx on this house, because everything is always in such a mess.
2. I shall never get over the fact that you managed to lose such a precious necklace.
3. Your story doesn't even hold together.

Structure

Intensifying adverbs are used to emphasize a statement. Note their position before the main verb:

He *simply* drove off.

They'll *just* laugh at me.

His story didn't *even* hold together.

Exercise 3

Emphasize these statements using the intensifying adverbs above:

1. ——— think how easy it was for him to rob us!
2. He ——— went off in our car with all our silver.
3. He didn't ——— say goodbye.
4. It cost him nothing; he ——— persuaded us to put him up.
5. Oh, well, don't ——— give up.
6. Otherwise he'll ——— rob someone else.

Exercise 4

Study the following question and answer and make replies to the additional questions in the same way:

Example

Q. Did you collect those things? Your wife wants to decorate your home with them.

A. Yes, I collected these things for my wife to decorate our home with.

1. Did you buy the thief a car? The thief drove off in it.
2. Did you collect all that silver? A thief will make money out of it.
3. Did you bring those pictures? Barbara wants to look at them.
4. Did they give you the directory? You want to look up Edward's number in it.
5. Did you buy a car? He wants to drive off with it.

Exercise 5

Study the following re-expression :

Why should a person collect beautiful things? →
What's the point of collecting beautiful things?

Use the following phrases appropriately to help you re-express the sentences below :

the point of : the use of : the purpose of : the idea of

1. Why should a person be helpful to strangers?
2. Why should people put up such a thief?
3. Why should we get dressed and have breakfast?
4. Why should we ring the police?
5. Why should we follow him? He's miles away by now.

Exercise 6

Study the following conversation and particularly the use of the word feel

A: Do you feel better now?
B: Yes, thank you. I feel *such an idiot* (**X**) fainting like that!

A: Do you feel like a glass of water?
B: No, that's all right. I don't feel faint any more. I just feel like *lying down and resting* (**Y**) for a while.

A: Well, if you feel the dizziness coming on again, just *ring the bell* (**Z**).
B: I don't want to hurt your feelings, but don't you think you're taking this too seriously.

Make similar conversations by using the items below :

(**X**)	(**Y**)	(**Z**)
such a fool	taking things easy	press the button
so stupid	relaxing	call for the nurse
so foolish	a little rest	call out
quite embarrassed	a snooze	tap on the wall

Pronunciation

As shown in Lesson 2 emphatic stresses can indicate the speaker's strong emotion. Study the following expression of despair and anger from the conversation and notice the extra stress on the main syllable of the emotive word:

The ˈfools we've made of ourselves.

That ˈman!

I don't ˈfeel like any breakfast.

Exercise 7

Read the following, also from the conversation, with the extra stress on the appropriate syllable:

1. Oh, it was all so unnecessary.
2. He took all my old silver.
3. I think there's a jinx on us.
4. I just don't care any more.
5. I've never seen such a mess.

Reference

Vocabulary	Idiom	Structure and Pronunciation
get over something hold together jinx make a fool of ourselves precious	I feel an idiot How could you? If only I could . . . How d'you mean? Oh, I see!	He simply drove off Just think . . . Here's the directory for you to look up Edward's number in. What's the point of collecting . . .? I feel like lying down. What ˈfools we are!

Composition

Exercise 8

You are about to drive your car away from the local car park, when you notice another driver has run into it and caused a good deal of damage. A

friend of yours arrives and asks you why you look so despondent. Write down the conversation.

Exercise 9

A friend has offered to prepare a special meal for you, but is not aware where you keep your utensils. Using the phrases below write out your explanation beginning :

Here's a bowl to break the eggs in
Here's a spoon to beat the eggs with
Here's an apron to . . .
There's a knife . . .
There's a saucepan . . .
Look for some matches . . .
. . . a pan . . .
rolling-pin : some breadcrumbs : some butter : a serving-dish, etc.

Exercise 10

Suppose you are Harry and that you telephone the police to report the theft. Write down the telephone conversation.

6

Harry has just heard from the police about their robbery. This dialogue expresses revenge.

Conversation

HARRY: **Barbara! They've been caught.**
BARBARA: **No! Wonderful!**
HARRY: **Apparently, it was a couple of young thugs. Believe it or not, they both come from rich families. So the police said.** 5

VISITOR: **Well, I'm glad you'll recover your things.**

HARRY: **The only snag is that the silver's been lost.**

BARBARA: **How d'you mean?**

HARRY: **Apparently they crashed into the side of a bridge. The car turned over on its side and all the silver fell into the river. They doubt if it can be recovered.**

BARBARA: **Oh, no!**

VISITOR: **I am sorry!**

BARBARA: **Well, I can only hope that they get a stiff sentence.**

HARRY: **Young good-for-nothings!**

BARBARA: **When they find themselves in prison for years and years they'll regret it!**

HARRY: **They've wrecked my car too!**

HARRY: **Their families should pay.**

BARBARA: **That would serve them right. Teach them to bring their children up properly. I'll make them pay what my silver was worth.**

HARRY: **I bet they all feel pretty miserable now. And I should hope so. After what they've done.**

BARBARA: **It isn't as if they needed money either. Just did it for excitement.**

HARRY: **If I were the judge ——**

BARBARA: **I'd hang them ——**

VISITOR: **That's a bit extreme isn't it?**

BARBARA: **Well, an eye for an eye ——**

VISITOR: **Yes, but they haven't killed you.**

BARBARA: **Perhaps not. But they deserve to be taught a real lesson.**

VISITOR: **They're probably just two mixed-up young men.**

BARBARA: **Well, that isn't our fault is it?**

HARRY: **Are you suggesting they should get off scot-free?**

VISITOR: **They probably need a psychiatrist.**

HARRY: **Oh, a psychiatrist! Never heard of such nonsense! If only I could get my hands on them!**

VISITOR: **You might get beaten up.**

HARRY: **I don't know.**

BARBARA: **I'd like to meet them and really give them a piece of my mind.**

HARRY: **They must be made to suffer.**

VISITOR: **Perhaps they've suffered a lot already. After all, crime is a disease.**

HARRY: **Which needs some pretty incisive surgery.**

VISITOR: **Well, it needs treatment. But primitive punishment doesn't necessarily do any good.**

HARRY: **I don't agree. Primitive people need primitive punishment. The trouble is *you* haven't been robbed.**

VISITOR: **Oh no, the trouble is, you *have*!**

Comprehension

1. Who stole the car and Barbara's silver?
2. Why is it difficult to get both things back?
3. How were both the car and the silver lost?
4. Where are the two thieves now?
5. Why did they steal from Barbara and Harry?
6. What does Barbara feel about the thieves?
7. What does the visitor mean when he says the thieves have already suffered?
8. What sort of treatment does Harry recommend?
9. What does the visitor warn him against?

Vocabulary

EXPRESSIONS OF REVENGE

serve someone right	teach someone a lesson
make someone pay for something	get one's hands on someone
an eye for an eye	give someone a piece of one's mind

thug	*violent criminal*	mixed-up	*unbalanced*
recover	*get back*	scot-free	*completely free*
silver	*silverware, articles of silver*	psychiatrist	*expert in mental illness*
sentence	*punishment*	beat someone up	*assault someone*
stiff	*severe*	incisive	*cutting*
snag	*unexpected difficulty*	surgery	*practice of treating illness by operation*
wreck	*ruin*		*course of cure*
bring someone up	*educate*	treatment	*crude, elementary*
pretty	*quite*	primitive	

Exercise 1

From the items below make similar conversations:

A: That noisy boy next door has crashed and wrecked his motorcycle.
B: That *serves him right* (**X**) I hope his father *tells him off* (**Y**).
A: But the boy's broken his arm.
B: Well, I sympathize, but *I'm glad to get my own back* (**Z**). He was infernally noisy with that machine.

(X)	(Y)	(Z)
teaches him a lesson	gives him a piece of his mind	revenge is sweet
pays him back	tells him what he thinks of him	it's an eye for an eye
will show him	gives him a good talking to	I'm glad he's been made to pay

Exercise 2

From the vocabulary above complete the following news item:

Director assaulted

Mr. James Macktavish, company director, was ——— yesterday evening outside his own home and was taken to hospital for ———. His briefcase was stolen but was later ——— from two young ———. Mrs. Macktavish said that she hoped the two ——— would get a ——— since there were too many cases of this kind where the criminals get off ——— ———. Parents had opted out, she said, and ——— had taken over.

Structure

Exercise 3

Study the following short comments and answer the comment in the same way on the statements below. Notice that So *with these verbs begins the comment.*

Examples

(a) The silver's been recovered.
So I hear.

(b) The police have arrived.
So I see (notice).

(c) They say it's our fault.
So I believe.

1. Here comes John on his motorcycle.
2. They both come from rich families, you know.
3. Look, here's your silver.
4. They both got a stiff sentence.
5. They say that crime is a disease.
6. I'm very angry with those young good-for-nothings!

Exercise 4

Study the following short comments and comment in the same way on the statements below. Notice the position of So *with these verbs is final and not initial as in the above.*

Examples

(a) I think they'll find the silver.
I hope *so*.

(b) We'll have to ring the police.
I suppose *so*.

(c) Do you think they'll go to prison?
I expect *so*.

(d) Would you say they've been taught a real lesson?
Yes, I think *so*.

1. Will the police catch them?
2. Do you know if they come from rich families?
3. Will you recover your things?
4. They'll have to go to prison, won't they?
5. Will the police be able to get the silver out of the river?
6. Will the thieves be brought before the judge?

Exercise 5

Study the following examples and re-express the sentences below in a similar way:

Examples

(a) Imagine you're the judge. What sort of sentence are you going to give them?
If I were the judge I'd give them a stiff sentence.

(b) Suppose you're the father. What are you going to say to them?
If I were their father I'd teach them a real lesson.

1. Suppose you meet them. What would you say?
   If I met them . . .
2. Let's assume they wreck your car. Who is going to pay?
   If they wrecked . . .
3. Imagine they crash into a bridge. What will the police do?
4. Suppose the police bring them before the judge. What is he going to do?
5. Let's assume the silver is lost. What are you going to do?

Exercise 6

Study the following explanatory sentences and notice the initial noun phrases linked with clauses by that *:*

(a) The trouble is that he wants his revenge.
(b) The point is that you haven't been robbed.

Use these noun phrases to complete the sentences below :

The fact is . . . The point is . . . The difficulty is . . .
The snag is . . .

1. . . . the police have no idea who the thieves are.
2. . . . my silver has been stolen.
3. . . . you want revenge.
4. . . . we might get beaten up.
5. . . . they just did it for excitement.

Pronunciation

A rising tone can show that the speaker has doubts.

Examples

(a) VISITOR: You might get beaten up.
    HARRY: I don't ,know (i.e. I don't think so).

(b) A: Crime is a disease.
    B: Perhaps you're ,right (i.e. but I'm not sure).

Exercise .

Using the comments below, reply to these expressing your doubt :

That could be : Perhaps that's true : I wouldn't say that : I suppose so

1. I bet they all feel pretty miserable now.
2. They deserve to be taught a real lesson.
3. They need a psychiatrist.

4. They must be made to suffer.
5. Primitive people need primitive punishment.

Exercise 8

Study the use of extra stress for contrast:

HARRY: The trouble is "you haven't been robbed (but "I have).
VISITOR: Oh no, the trouble is, "you have! (If you hadn't you wouldn't be so revengeful).

Using extra stress, make clearer the following:

1. It's not me who's been robbed. You're the person who's been robbed.
2. Your car's wrecked. My car is quite all right.
3. You might want to give them a piece of your mind. They might give you a piece of their mind instead.
4. If I were the judge I'd hang them. I know you don't believe in hanging.
5. They hoped to get away. They really knew they wouldn't.

Reference

Vocabulary	Idiom	Structure and pronunciation
beat someone up bring someone up incisive mixed-up pretty (fairly) primitive psychiatrist recover scot-free sentence silver snag stiff surgery thug treatment wreck	an eye for an eye get one's hand on someone give someone a piece of one's mind give someone a good talking to make someone pay for something serve someone right teach someone a lesson tell someone off	So I hear. I hope so. If I met them, I'd . . . If I were the judge, I'd . . . The trouble is that . . . The point is that . . . I don't ,know. I wouldn't say ,that. "You haven't been robbed. "I have.

Composition

Exercise 9

Imagine you have a very talkative friend who insists on telling you the story about the silver theft. You have already read about it in the local newspaper and give only short replies (such as 'So I hear. I hope so.' *etc.). Write down the conversation.*

Exercise 10

Imagine you are listening to an elderly relative who is telling you what is wrong with young people today. You are too polite to disagree but you express your doubts nevertheless. Write down the conversation.

Exercise 11

Suppose you have been knocked down by a young boy on a bicycle. An aggressive lady tells the boy off more severely than the accident deserves. You point out to her that you are the injured party and you will talk to the boy. Write down the conversation and mark the extra stresses.

7

The mood of this dialogue is one of anticipation, of looking forward.

Conversation

BARBARA: **Harry! There's a letter from Peter. He and Pamela are coming down next weekend.**

HARRY: **Oh, that is good news. We haven't seen them for ages.**

BARBARA: **Oh, just think! They'll be here in three days.**

HARRY: **Certainly something to look forward to.**

BARBARA: **I can't wait. To think that we'll all be together again.**

HARRY: **It'll be fun showing them round the new house.**

BARBARA: **Of course, they haven't seen it yet, have they? If it's fine, we can sit out in the garden. Oh, and perhaps we could all go out to dinner one evening.**

HARRY: **How about that restaurant in the village that's supposed to be so good?**

BARBARA: **Oh, Harry, that'd be lovely. We've been meaning to try it ever since we moved here.**

HARRY: **That's the good thing about visitors.**

BARBARA: **How do you mean?**

HARRY: **Well, they make you do the things you've been wanting to do.**

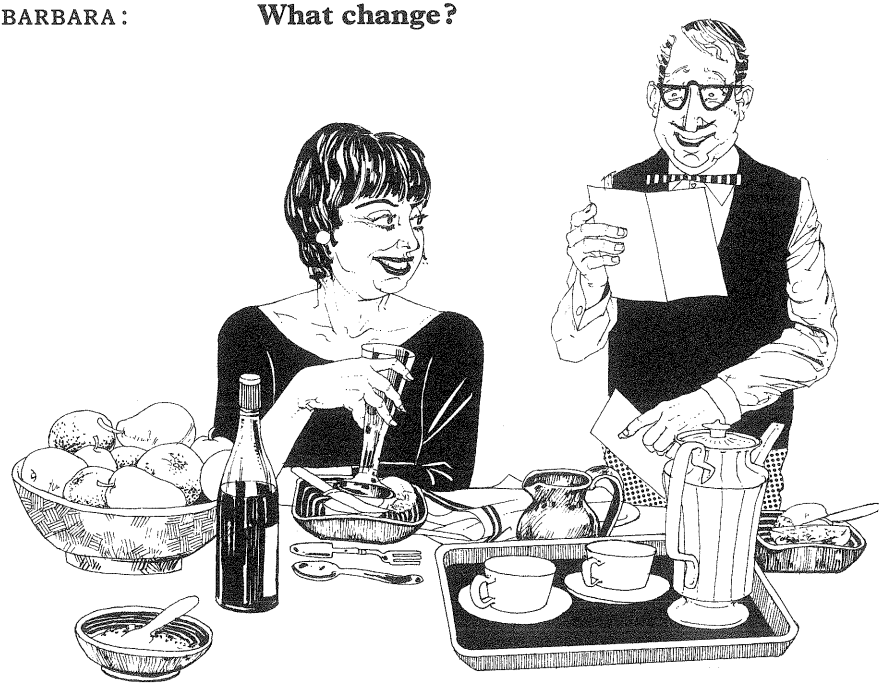
BARBARA: **Yes, that's true. Oh, I'm longing to see Peter again, aren't you?**

HARRY: **And Pamela!**

BARBARA: **Oh, it is going to be fun! I wish time didn't go so slowly. I wish tomorrow was Saturday.**

HARRY: **You know, all this shows that we need a change.**

BARBARA: **What change?**



HARRY: **Well, look at us. We're behaving like a couple of excited children – all because our son and his wife are coming to see us. It means that our life here isn't really full enough.**

BARBARA: **Oh, I wouldn't say that!**

HARRY: **D'you know, Barbara, I think we're getting bored, stuck away here in the country.**

BARBARA: **Well, perhaps we should go away for a few days.**

HARRY: **Perhaps. But it's deeper than that. Now that we're settled we should make a few plans. We should work out what we really want to do.**

BARBARA: **What a good idea. After all, we're free. We could make a list of all the things we want to do.**

HARRY: **We could go up to Yorkshire . . .**

BARBARA: **And visit the Lake District.**

HARRY: **In fact, the world is our oyster.**

Comprehension

1. What news have Harry and Barbara received?
2. Why is Barbara particularly happy?
3. What does Harry intend to do for his guests?

4. Why is Barbara keen to visit the village restaurant?
5. In what way does Harry think guests useful?
6. Why does Barbara wish time went more quickly?

7. Why does Harry think that he and Barbara need a change?
8. What is Harry keen to do?
9. In what ways is the world Harry's oyster?

Vocabulary

EXPRESSIONS OF HAPPY ANTICIPATION

that's good news : It'll be fun : not for ages : that'd be lovely : just think! : long to : look forward to : it'll make a change.

come down	*come to the country*	work out something	*plan*
come up	*come to town*	oyster	*a shell-fish*
how about	*what do you think of . . .*	the world is our oyster	*we have all the opportunity in the world*
stuck away	*hidden away*		

Exercise 1

Use the vocabulary above to complete the following :

A: How are you? I haven't seen you ———.
B: It must be ten years since we met. I've been ——— see you again.

A: Look, you must come up to town and have dinner with us.
B: That'd be ——— It'll make a ——— for my wife and me; we're a bit alone now that my son has gone to University.

A: Oh really? That ——— I hope he'll do well. ——— he was still in short trousers when I last saw him.
B: Yes, it'll ——— to talk about old times together.

Structure

Exercise 2

Study these phrases which all show a time up to the present :

for ages : long (for a long time) : yet : already : ever : never : today : this month : lately : recently : so far : up to now

Notice they are used with the Present Perfect to reinforce the idea of a period of time up to the present :

Example

(a) We haven't seen them for ages.
(b) They haven't seen the new house yet.

Study the following disagreements and disagree similarly with the sentences that follow :

Example

We saw Pamela yesterday.
No, we haven't seen her for ages.

1. We spoke to her a long time yesterday evening.
2. They left an hour ago.
3. They spoke to you yesterday.
4. You saw the doctor two days ago.
5. He read the paper at breakfast.
6. We inspected the attic when we moved in.

Exercise 3

Study the following and notice the Present Perfect Progressive indicating that the activity began in the past, includes the present and may extend into the future:

Example

(a) We've been meaning to try the restaurant in the village.
(b) We've been wanting to do lots of things since we moved.

Study this example and provide similar replies to the following sentences:

Example

You're behaving like excited children.
Yes, we've been behaving like excited children since we moved.

1. You're still decorating, then?
2. Peter's still working in London, then?
3. I see you're still gardening?
4. You're still making plans for a new life, then?
5. You're still keen to visit that restaurant, then?

Exercise 4

Study the following re-expression and notice the use of the anticipatory it's *with an adjective:*

Example

What fun it is to have guests for the weekend.→It's fun having guests for the weekend.

Now re-express the following and begin with It's . . . :

1. How boring it is to be stuck away in the country!
2. What fun it is to prepare for Pamela and Peter's visit!
3. How foolish it is to behave like excited children!
4. How interesting it is to plan a holiday!
5. What great fun it is to list all the things you want to do!

Exercise 5

See Lession 4 Ex. 4 for the use of the Past after wish, *study the following example and re-express the sentences below :*

Example

Time goes so slowly.
I wish time didn't go so slowly.

1. Tomorrow is Friday.
   I wish . . . Saturday.
2. Pamela is here.
3. We get bored.
4. Peter and Pamela are coming down next weekend.
5. We have something to look forward to.

Pronunciation

Rising tones indicate the speaker's request for confirmation or more information (see Lesson 1 Ex. 5, Lesson 2 Ex. 5). They also show that the speaker is not finished and so characterize introductory clauses and phrases :

Now that we're ,settled, we should make plans.

Exercise 6

Read the following aloud with attention to the correct intonation :

1. If it's fine, we can sit out in the garden.
2. The good thing about visitors is they make you do things.
3. You know, all this shows that we need a change.
4. D'you know, Barbara, I think we're getting bored.
5. In fact, the world is our oyster.

Exercise 7

Rising tones are used on the key syllable of an afterthought or word-group in opposition.

Example

I think we're getting bored, stuck away here in the ,country.

Read the following aloud with attention to the correct intonation :

1. We'll be happier, now that we know they're coming.

2. Perhaps we can all go out to dinner, if the village restaurant is open.
3. We should make a few plans, now that we're settled.
4. The world is our oyster, provided we can make use of it.
5. We should work out what we want to do, now that we're retired.

Reference

Vocabulary	Idiom	Structure
come down how about stuck away show someone round	ages, for ages fun forward, look forward to long to news, good news oyster, the world is our oyster	We haven't seen them for ages. We've been meaning to try that restaurant. It's fun having guests. I wish time didn't go so slowly. If it's ,fine we can sit in the garden. We can sit in the garden, if it's ,fine.

Composition

Exercise 8

Begin a short composition with :

I wish tomorrow were Saturday . . .

Exercise 9

Suppose that Barbara and Harry are now drawing up their list of all the things they want to do. Write down their conversation.

Exercise 10

You have invited a married couple whom you have not seen for three years to stay at your house. You consider with your wife the possible things you might do to entertain them.

8

Pamela and Peter, hitch-hiking to see Barbara and Harry have, unfortunately, been picked up by a driver who is drunk, although it seems he can think and speak quite clearly. The mood here is tactful persuasion.

Conversation

DRIVER: **Have some whisky.**

PETER: **No thanks. Are you sure you ought to drink when you're driving?**

DRIVER: **How d'you mean?**

PETER: **Well, you know all this 'Don't drink and drive' campaign. They say it can be dangerous.**

DRIVER: **I find I drive better when I've had something to drink, whatever they say.**

PAMELA: **Oh, surely not!**

DRIVER: **Look. See how steady I am.**

PETER: **Yes, steady as a rock.**

DRIVER: **Sixty miles an hour on a bend. Not bad eh!**

PAMELA: **Yes . . . yes. You don't need to convince us.**

DRIVER: **You aren't scared are you?**

PETER: **No . . . no, I think my wife is a bit scared. Do you think you could go a little slower?**

DRIVER: **I thought she was! But I'm in a hurry. We're all in a hurry. That's modern life.**

PAMELA: **Yes, but I'm feeling a bit dizzy.**

DRIVER: **Perhaps we should go really fast. Then you'll feel exhilarated instead.**

PETER: **I've had enough of this!**

DRIVER: **Enough of what? This happens to be my car.**

PAMELA: **Please Peter! No, it's just that I don't see why we shouldn't have a pleasant journey together.**

DRIVER: **I'm having a pleasant journey.**

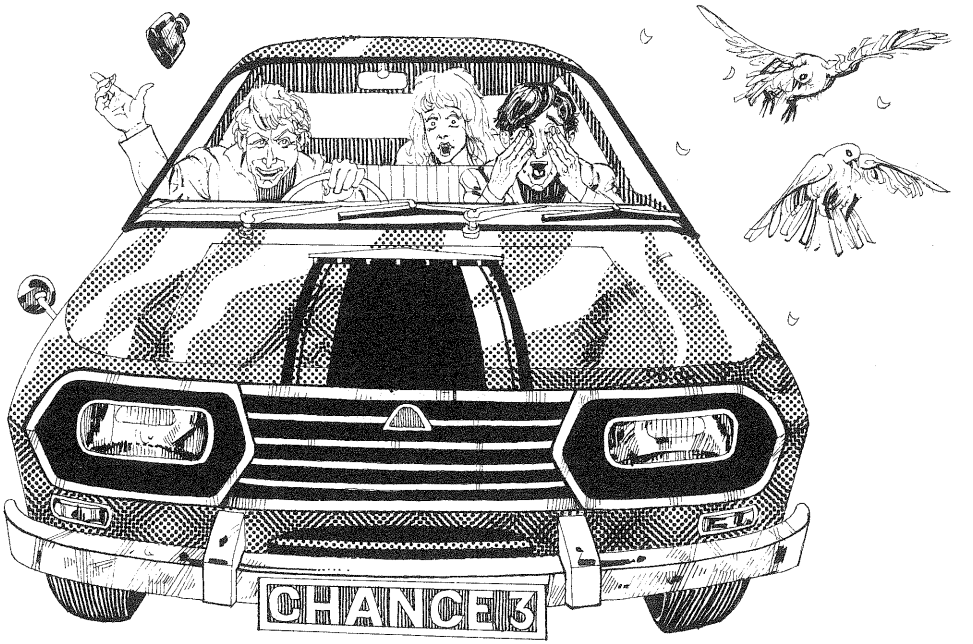
PAMELA: **Yes, of course. But if you go too fast on these narrow roads, anything could happen.**

DRIVER: **Oh, I can assure you I'm a good enough driver to judge that.**

PAMELA: **Of course. I can see you're an excellent driver. There's no doubt about that, is there Peter?**

PETER: **No. No. No doubt whatsoever.**

PAMELA: **But supposing another driver coming the other way makes a mistake, you won't have time to avoid him.**



DRIVER: **Few people have such quick reactions as I have.**

PETER: **But is it worth the risk? Supposing we all end up in the cemetery?**

DRIVER: **Oh, I couldn't care less.**

PAMELA: **Why not? You're still young.**

DRIVER: **The only thing I'd worry about would be spoiling my car. It's the thing I love best in the world.**

PAMELA: **What about your family?**

PETER: **They might never get over it.**

PAMELA: **You wouldn't like that would you?**

DRIVER: **Oh, no one would miss me. My wife left me this morning.**

PAMELA: **Oh, I am sorry. I think I'm going to be sick.**

DRIVER: **What?**

PAMELA: **Yes. Quick. I don't want to spoil your car.**

DRIVER: **My car! Get out at once. Really! Hitch-hikers!**

Comprehension

1. Who says drinking and driving are dangerous?
2. When is the driver drinking?
3. Why does he think drinking is good for him?

4. When does Peter get angry with the driver?
5. Why do Peter and Pamela say the driver is excellent?
6. How might there be an accident?

7. What does the driver worry about most of all?
8. Why doesn't he worry about his own safety?
9. How does Pamela get the driver to stop his car?

Vocabulary

EXPRESSIONS OF TACTFUL PERSUASION

Are you sure . . .? Oh, I can assure you . . . Do you think you could . . .? There's no doubt whatsoever. You wouldn't like that, would you? Perhaps we should . . . I don't see why we shouldn't . . .

How d'you mean?	*Please explain*
campaign	*planned series of activities*
Surely not	*That can't be so*
steady (steady as a rock)	*balanced, secure*
Not bad, eh?	*Not bad, don't you think?*
scare	*frighten*
flat out	*at full speed*
dizzy	*unbalanced, as if everything is turning round*
exhilarated	*full of high spirits, very happy*
the other way	*in the opposite direction*

end up	*finish*
cemetery	*area of land where people are buried*
I couldn't care less	*I am not a bit worried*
get over something	*to recover from*
leave someone	*to separate from one's spouse*
hitch-hiker	*a person who begs a ride*

Exercise 1

Using items from the vocabulary above re-express tactfully the following:

1. Please, slow down.
2. I'm certain you're taking the bends too fast.
3. We shouldn't take risks like that.
4. I'm sure you don't want to end up in the cemetery.
5. I'm not scared, believe me.

Exercise 2

From the vocabulary above complete the following:

1. I find car-driving dull but she finds it . . .
2. At sixty miles an hour she began to feel quite dizzy, but he was as . . .
3. He was hardly going . . . out at twenty miles an hour!
4. They were quite calm and not at all . . . by the accident.
5. He saw a car . . . way, was unable to avoid it and . . . in hospital.

Structure

Exercise 3

Study the following and notice the positions of the subject and verb:

(a) That was a terrible accident. How *are you*?
You can see how *I am*.

(b) *Ought he* to drink when driving?
Are you sure *he ought* to drink when driving?

Now complete the following:

1. How can I get to Mamesby?
Can you tell me how . . . ?
2. What's the name of this road?
Are you sure what . . . ?
3. Would you like that?
I'm not sure . . .

4. When did your wife leave you?
   She wanted to know when . . .
5. Why shouldn't we have a pleasant journey?
   I don't see why . . .

Exercise 4

Study the following and notice that most often a positive statement is followed by a negative question tag and vice versa:

(a) You are scared, aren't you?
(b) You aren't scared, are you?

Now complete the following:

1. You have some whisky, . . . ?
2. You aren't drinking while driving, . . . ?
3. He's very steady, . . . ?
4. She's not scared, . . . ?
5. You can go a bit slower, . . . ?
6. I don't see why, . . . ?
7. He drives well, . . . ?
8. They've quick reactions, . . . ?
9. We'll end up in the cemetery, . . . ?
10. You wouldn't like that, . . . ?

Exercise 5

Study the following and notice the Past Tense form is used:

(a) Nothing is coming the other way.
(b) But supposing it was?

Now complete the following in a similar way:

1. I drive better when I've had something to drink.
   But supposing . . . the other way?
2. I'm as steady as a rock.
   But . . . a bit dizzy?
3. I don't think my wife was scared. But . . .?
4. Supposing a car . . . the other way, what would you do?
5. Supposing we . . . in the cemetery, what would your wife do?

Exercise 6

Study the following and notice the position of the word enough *and that a* to-*Infinitive is required:*

(a) I drive well.
(b) But you're not a good *enough* driver to manage these narrow roads.

Now complete the comments below in a similar way:

1. (a) You see how steady I am.
   (b) But you're not a . . . driver to manage these bends.
2. (a) My car is very fast.
   (b) But it's not a . . . car . . . avoid an accident.
3. (a) Oh, it's not too narrow!
   (b) But it's not . . . road . . . drive along at sixty miles an hour.
4. (a) Aren't we going to stop for a drink?
   (b) But it's . . . journey for us . . . .
5. (a) That's serious. Shall we call the police?
   (b) But it's not . . . accident for us . . . .

Pronunciation

A rising tone shows the speaker's need for confirmation or more information (see Lesson 1 Ex. 6 and Lesson 2 Ex. 5) and the same need is shown by a rising tone on the question tag.

You aren't ˌscared, ˈare you? (= Are you scared? You shouldn't be.)

Exercise 7

Re-express the following and show a rising intonation beginning low on the stressed syllable before the tag:

1. Are you drinking again? You shouldn't.
2. Is he doing sixty on a bend? He shouldn't.
3. Your wife hasn't left you, surely!
4. Surely, you wouldn't like that?
5. Really! Do you think they're going to be sick?

Exercise 8

Notice the expanded form is used when an otherwise contracted verb is emphasized:

Contracted: I'm sorry my wife left me.
Expanded: Left you? Oh, oh I ˈˈam sorry.

Re-express the following emphatically :

1. His wife's scared.
2. We're in a hurry.
3. Oh dear, I'm feeling dizzy.
4. You'll feel exhilarated, believe me.
5. He's worried about his car.
6. I don't want to spoil your car.

Reference

Vocabulary	Idiom	Structure
campaign cemetery dizzy end up exhilarated flat out get over hitch-hiker leave scare steady way, the other way	Do you think you could . . .? How d'you mean? not bad No . . . whatsoever	How *are you*? You can see how *I am*. You are scared, aren't you? You aren't scared, are you? Nothing is coming. But supposing it was? You're not a good enough driver to avoid an accident. This isn't a wide enough road for you to drive fast. You aren't ˌscared, ˈare you? Oh, oh I ˈˈam sorry.

Composition

Exercise 9

A friend of yours has decided to leave his wife and family and to live on Tahiti. You try to persuade him to give up his plan by pointing out the dangers it could involve. The following may help you in writing down your conversation :

Are you sure you . . .
They say it can . . .
I just don't see why . . .
Do you think you could . . .

Oh, surely . . .
Perhaps you should . . .
I can assure you . . .

But supposing . . .
No . . . whatsoever, but . . .
But what about . . .

Exercise 10

You are involved in a car accident and are questioned by the police as below. Tell your friend what the police wanted to know :

What speed were you going?
When was your car last overhauled?
What year is your car?
Where are your licence and insurance certificate?
Why couldn't you stop before the crossing?
How does it happen that your headlights are on?
How many drinks have you had?
Who have you asked to be a witness?

9

Pamela and Peter arrive at last at Barbara and Harry's house. Situation: a warm welcome.

Conversation

BARBARA: **Peter! Pamela!**
PETER: **Hello! How are you?**
BARBARA: **At last! We thought you were never coming.**
HARRY: **Did you have a good journey?**
PAMELA: **Well – anyway, it's lovely to see you both. Oh, the house looks beautiful!**
PETER: **I never realized you had such a big garden, Dad.**
HARRY: **Ah, let me take your coats.**
PETER: / PAMELA: **Thanks. Thank you.**
HARRY: **You both look so well.**
BARBARA: **You've no idea how we've been looking forward to this.**

HARRY: **Now, do sit down. What can I get you to drink?**

PETER: **Ah!**

HARRY: **Pamela?**

PAMELA: **Oh, let's think.**

HARRY: **Sherry?**

PAMELA: **Oh, yes, yes please. I'll have a medium sherry.**

HARRY: **What about you, Peter?**

PETER: **Whisky, please Dad. With water.**

PAMELA: **Well. Here we all are.**

BARBARA: **I can't believe that we're really all together again.**

HARRY: **Barbara's cooked a really splendid dinner to celebrate. Your favourite, Peter.**

BARBARA: **Now then, it's a secret!**

HARRY: **Here you are.**

PETER: **A drink!**

BARBARA: **Oh, and we managed to get hold of some of that wine you liked so much.**

PETER: **Not that lovely rosé you brought back from Provence?**

BARBARA: **Yes. You both said you'd never tasted anything so delicious. Do you remember?**

PAMELA: **Oh yes, it was lovely. Oh, it is good to be here. Peace and quiet at last.**

PETER: **It's certainly nice to get out of that poky old London flat for a change.**

BARBARA: **By the way, the spare room's right at the top of the house. It's got a lovely view over the countryside and gets lots of sun in the morning.**

HARRY: **Well, here's to you.**

PAMELA: } **Yes, and to you. Cheers.**
PETER: }

HARRY: **Now then, how are you both? How are you settling down in London?**

BARBARA: **Will you want a hot-water bottle?**

PAMELA: **Not for me, thanks Mum.**

PETER: **We never have one since the last one burst. No, it did really?**

HARRY: **Well, you can tell that Barbara's glad to see you. She's determined to spoil you. Hot-water bottles and *all*!**

BARBARA: **Well, of course I am. You don't know how happy I am to see you both.**

HARRY: **What's that?**

PAMELA: **Eerh, something's burning.**

BARBARA: **Oh no! The dinner!**

PAMELA: **Oh dear!**

Comprehension

1. Have Pamela and Peter visited Barbara and Harry's house before?
2. What does Harry do to make his guests feel welcome?
3. What kind of drinks do Pamela and Peter ask for?

4. How does Barbara intend to celebrate Pamela and Peter's visit?
5. Why is Peter happy to be away from London?
6. What makes Barbara's spare room a pleasant one?

7. Why does Barbara ask Peter and Pamela if they want a hot-water bottle?
8. Why does Peter refuse Barbara's offer?
9. What is burning?

Vocabulary

EXPRESSIONS OF WELCOME

How are you? Now, do sit down. At last! You don't know how happy I am to . . . Let me take your coats. We have a really splendid dinner.

sherry	*wine of Spain*
medium	*middle of sweetness*
splendid	*excellent*
celebrate	*to do something to show that an event is important*
rosé *(French)*	*a pink wine*
spare room	*reserve room*
view over	*outlook*
Cheers!	*To your health!*
settle down	*lead a routine life*
hot-water bottle	*used to heat a bed*
determined	*decided*
spoil someone	*pay great attention to comfort of a person*
eerh	*exclamation of disappointment or disgust*
poky	*small and limited in space*

Exercise 1

From the above choose appropriate expressions to complete this conversation :

A: . . .
B: Did you think we weren't coming?
A: . . .
B: We're both very well, and it's nice to see you again.
A: . . .
B: Ah, it's nice to relax after that walk from the station.

A: . . .
B: Good, your wife always cooks so well.

Exercise 2

Choose items from the vocabulary above to complete the following:

As a student in London I first rented. . . . I was . . . to look after myself but I was unable to . . . down; so I went into digs. My landlady cooked the most . . . meals and seemed to enjoy . . . me: she gave me her . . . room with an excellent . . . over the Common near by; in the winter I got a . . . bottle every night, and we . . . Sundays with a glass of . . . before lunch.

Exercise 3

Study the following and re-express the sentences below in a similar way:

Shall I take your coats? → Let me take your coats.

1. Shall I think about that for a moment?
2. Shall I have some of that Provence wine?
3. Shall we have a splendid dinner to celebrate?
4. What about her having the spare room?
5. What about their taking our poky old flat in London?

Exercise 4

To make a request all the more emphatic the auxiliary do *is frequently used:*

Now sit down → Now do sit down.

Express the following requests more emphatically:

1. Have a drink.
2. Take your coats off.
3. Let me have the spare room.
4. Taste this delicious meal.
5. Look at that lovely view.
6. Do what you can for him.

Exercise 5

Notice the polite use of will *in the following and re-express the sentences below politely:*

Do you want a hot-water bottle?→Will you want a hot-water bottle?

1. Are you wanting the spare room?
2. Do you want wine with your dinner?
3. Is he wanting to stay long?

4. She wants to celebrate her house-moving.
5. They want to see Barbara.

Exercise 6

Notice the position of both *in the following :*

You both look so well.
Now you have both looked at the new house.

Use both *to re-express the following :*

1. The two of us have been looking forward to this.
2. Pamela and I feel happy here.
3. How are the two of you?
4. Barbara and I have been expecting you.
5. It's lovely to see Pamela and yourself.

Pronunciation

Exercise 7

Remember the high-falling tone and extra stress to express surprise in Lesson 1 Ex. 5. Read the following with the same tone and stress to express enthusiasm :

1. At last! You're here.
2. Mum, Dad. How nice to see you!
3. What a beautiful house!
4. Peace and quiet. Marvellous!
5. A lovely room with a splendid view!

Exercise 8

A rising tone can substitute for the word please, *e.g. :*

Sit 'down please. = Sit ,down.

Re-express the following in a similar way :

1. 'Whisky.
2. Whisky with 'water.
3. Where do you 'live?
4. What's the 'time?
5. How do you say that in 'English?
6. When is the next train 'up?

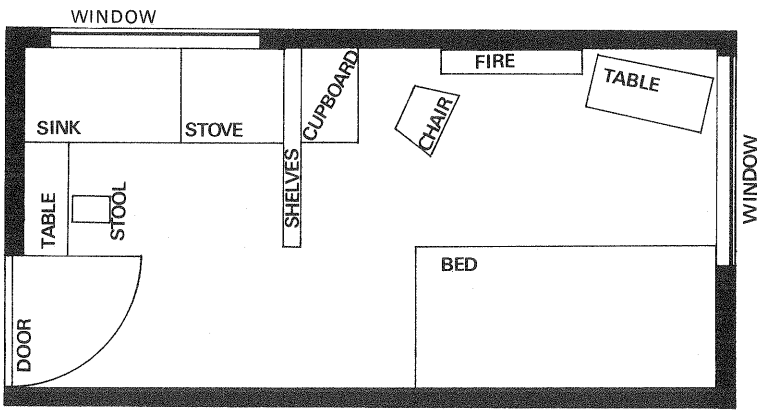
Reference

Vocabulary	Idiom	Structure and Pronunciation
celebrate cheers! determined flat hot-water bottle manage to medium poky sherry spare splendid spoil	How are you Ah, let me Eerh, something's burning Now then . . . Peace and quiet Here's to you! Oh dear!	Let me / let's } take your coats Take your coat off. Do take your coat off! Will you want a hot-water bottle? Will you be wanting a hot-water bottle? You both look so well. You have both looked at the house. What splendid 'whisky! ,Whisky?

Composition

Exercise 9

The following is a plan of the room you have rented in London. Write and tell your London pen-friend the reasons for your renting the room.



Exercise 10
You are planning an evening out in London for some acquaintances from abroad who are staying with you. Write down the suggestions you make to them orally.

Exercise 11
Continue the conversation from when Barbara discovers she has burnt the dinner and must think of a substitute.

10

Barbara, like most mothers and mothers-in-law, is fascinated by how her son and daughter-in-law are getting on together. At the same time she does not want to ask too many direct questions. Notice how she phrases herself as obliquely and as generally as possible. The mood here is curiosity.

Conversation

BARBARA: **It must be interesting living in London, Pamela dear.**
PAMELA: **Oh, yes. It is.**
BARBARA: **I suppose you're still working as secretary to that M.P. you worked for before, what's his name?**
PAMELA: **No. I'm not actually.**
BARBARA: **Oh yes, I remember, you wanted to change, didn't you?**
PAMELA: **Well, not exactly . . .**
BARBARA: **Anyway, it's always interesting changing jobs from time to time. After a bit, the same kind of work can get on one's nerves, can't it?**
PAMELA: **Yes. That's true.**
BARBARA: **Oh. You didn't have a row did you?**
PAMELA: **Not really. He wasn't very well. Kidney trouble.**

BARBARA: **Oh dear . . . you have got a job, haven't you?**
PAMELA: **Oh, yes.**

BARBARA: **A good one?**
PAMELA: **Yes, it's quite fun. It takes a lot of time.**
BARBARA: **Well, it's always difficult when you're newly married and both of you are working.**
PAMELA: **You're telling me, Mum.**
BARBARA: **I hope Peter doesn't worry too much with him studying and you earning the money. Sometimes that's bad for a man. But, of course, I can see that doesn't apply to you two. You're the sort of couple who would find a balance.**
PAMELA: **Well, I hope so.**
BARBARA: **And it is wonderful being just married, isn't it?**
PAMELA: **Yes . . . yes, it's wonderful.**
BARBARA: **And at least you've got your own home. It must be awful having to live with in-laws at the beginning.**
PAMELA: **Well, we're very lucky . . .**

BARBARA: **Although really a home's not a home without children.**

PAMELA: **No, perhaps not.**

BARBARA: **You know dear, it makes me so happy that you've settled down so well and that you're both enjoying yourselves so much, and well, that you've got a nice job and a cosy flat. Of course, if two people love each other . . .** (*door opens*) **Oh, hello Harry.**

HARRY: **Hello. Poor Pamela! Is Barbara giving you an inquisition?**

BARBARA: **Of course I'm not! Pamela was telling me all about their life in London, weren't you dear?**

Comprehension

1. What was Pamela's former job?
2. Why did she give up her job?
3. Where does Pamela live now?

4. Is Pamela satisfied with her new job?
5. What is Peter doing for a living?
6. Where did Peter and Pamela live first?

7. Have Peter and Pamela any children?
8. Is Barbara unhappy with her son's marriage?
9. What does Harry mean by 'inquisition'?

Vocabulary

EXPRESSIONS OF CURIOSITY

It must be	interesting wonderful	living working		mustn't it?
It's always	difficult awful fun	being married having a home changing jobs	in London,	isn't it?

M.P.	*Member of Parliament*
actually	*in fact, really*
after a bit	*after some time*
get on someone's nerves	*irritate, annoy someone*
have a row (with)	*have an argument, a quarrel*
not to be well	*to be ill*
kidney	*organ in abdomen*
newly	*recently (newly-weds, newly married)*
you're telling me	*you don't need to tell me; I know*
apply to	*refer to, concern*
in-laws	*mother-in-law and father-in-law, etc.*
settle down	*lead a routine life*
inquisition	*thorough investigation*

Exercise 1

Choose items from above to complete the following conversation between a TV interviewer and an air-hostess:

INTERVIEWER: . . . .

AIR-HOSTESS: Yes, it seems interesting but . . . it can get . . .

INTERVIEWER: But surely it must . . . all these different countries, mustn't it?

AIR-HOSTESS: Well after . . . it's not so . . . in a small space for long periods.

INTERVIEWER: It's always . . . weekends on sunny beaches, isn't it?

AIR-HOSTESS: True, but you get little chance to settle down. It's . . . so early in the morning, isn't it?

INTERVIEWER: You're . . . ! Who would want to be an air-hostess or an interviewer on a TV breakfast show?

Exercise 2

Choose items from the vocabulary above to complete the following:

Peter and Pamela, like most . . . , rarely have . . . They have both . . . in their flat and are only occasionally visited by their . . . Peter's mother sometimes gives her daughter-in-law . . . but never in such a way that it . . . Pamela's nerves.

Structure

Study the following and note the pattern :

It × To be	× *Subject Complement*	× *Subject*
It must be	difficult	working for an M.P.
It's	a difficult business	

Exercise 3

Re-express these in a way similar to the above :

1. Living in London must be interesting.
2. Changing jobs is always fun.
3. It's a bore to do the same kind of work every day.
4. Newly-weds and in-laws in the same house? Awful!
5. A wife and a secretary? Difficult to be both to the same man.

Exercise 4

Lesson 8 Ex. 4 shows a positive statement is usually followed by a negative question tag and vice versa :

(a) You are scared, aren't you?
(b) You aren't scared, are you?

Now complete the following :

1. It's always interesting visiting London, . . . ?
2. It must be fascinating working for an M.P., . . . ?
3. It shouldn't be too difficult living with in-laws, . . . ?
4. It can't be fun working and studying, . . . ?
5. It won't be any use renting a flat, . . . ?

Exercise 5

Study the following and note that with *means roughly* because *:*

(a) I hope Peter doesn't worry too much *with* him studying and *with* you earning the money.
(b) I hope Peter doesn't worry too much *because* he is studying and *because* you are earning the money.

Now use with *to re-express the following :*

1. Of course, I'm not well because your mother gives me an inquisition every day.

2. Because Peter is studying and not earning we can't think about children.
3. We get on each other's nerves because we have in-laws in the same house.
4. They are quite well off because both of them are working.
5. Because they are so much in love they have settled down very quickly.

Pronunciation

A rising tone on the question tag shows the speaker's need for confirmation (see Lesson 8 Ex. 7). A falling tone on the question tag shows the speaker expects agreement, e.g.:

Oh yes, I remember, you wanted to change, ˋdidn't you.

Exercise 6

Now re-express the following with a falling intonation on the stressed syllable of the tag:

1. I know the same kind of work can get on one's nerves.
2. We know that it'll be wonderful being married.
3. Everyone agrees that it was awful having to live with in-laws.
4. A home won't be a home without children.
5. Pamela was telling me about life in London.

Exercise 7

A rising tone can show that a speaker is not finished (Lesson 7 Ex. 6): A rising tone is therefore used on items in a series, except for the last:

Barbara, ˏPamela, ˏHarry and Peter.

Read the following aloud:

1. Lessons one, two, three and four.
2. Peter studies, Pamela works, and Harry lives in the country.
3. First she worked as a secretary, then as an air-hostess and finally she became a teacher.
4. It makes me so happy that you've settled down so well, that you're both enjoying yourselves and that you've got a nice flat.
5. With in-laws in the same house, a husband studying, two young children and a job taking up a good deal of her time, she rarely found life boring.

Reference

Vocabulary	Idiom	Structure and Pronunciation
actually apply to in-laws inquisition kidney trouble Member of Parliament (M.P.) newly not to be well settle down	After a bit get on one's nerves You're telling me	It's difficult studying at home. Studying at home is difficult. With Peter studying Pamela has to work. Because Peter's studying Pamela has to work. You wanted to change, `didn't you. ,Barbara. ,Pamela, Harry and `Peter.

Composition

Exercise 8

Give your views on student marriages. The following may help you:

Marriage helps students to find a balance and a purpose.

Studying together helps more than studying alone.

You can begin to build a home earlier.

A woman may find it difficult to be a housewife as well as a student.

A home is not a home without children, but children do not help one to study.

Exercise 9

From the items below make up similar conversations:

(a) How do you like life as a student in London?
(b) It's *fascinating* (**X**) studying here.

(a) Do you find enough time to study or is life too interesting?
(b) *Too much studying* (**Y**) can get on your nerves.

(a) Do you live in or do you share a flat?
(b) It must be awful *sharing a flat* (**Z**). Actually, I live in.

X	**Y**	**Z**
interesting	a lot of studying	living with others
marvellous	studying too much	renting a room with others
a splendid experience	long hours of studying	getting under each other's feet
a wonderful thing	working for too long	trying to fit in with other people.

11

Peter, Pamela, Barbara and Harry are sitting after dinner, telling stories. The mood here is one of humorous excitement. Notice the stress and intonation which is necessary to tell a story amusingly.

Conversation

BARBARA: **That's the best one I've heard for a long time.**
HARRY: **D'you know that story about the convict?**
BARBARA: **Not that one!**
HARRY: **No, no – it isn't that one, dear! Do you know it?**
PETER: **I don't think so.**
HARRY: **Well, there was this convict who'd never been to prison before.**
BARBARA: **Oh, that one.**
HARRY: **Quiet Barbara. And at his first meal, when they were all eating together, one of the other convicts suddenly got up and shouted 'twenty-four'.**

BARBARA: **Whereupon all the other convicts roared with laughter.**

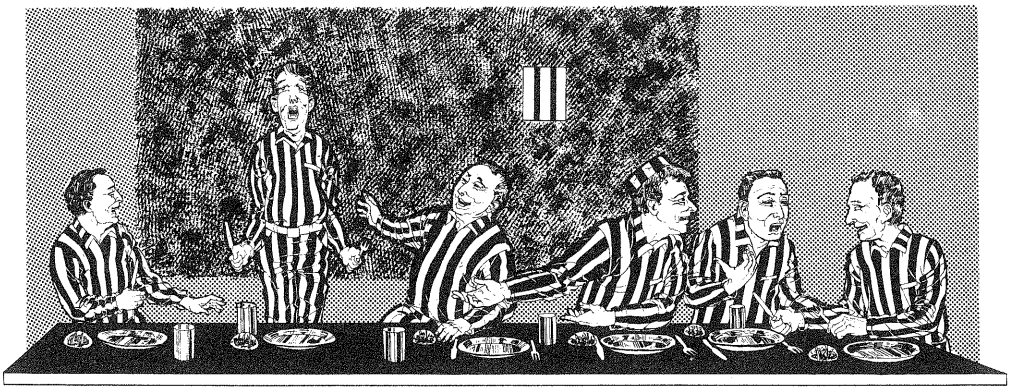
HARRY: **Please darling. I'm telling the story. So the new convict asked his neighbour what was so funny. 'Oh,' said the neighbour. 'You see we've all been here so long that we know all each other's jokes. So instead of telling them we give them all numbers.**

PAMELA: **Oh, no!**

HARRY: **So at the next meal the new convict decided to tell a joke himself, he felt terribly nervous, but finally, he gathered up his courage, stood up and said in a very feeble voice 'twenty-eight'.**

BARBARA: **But there was no reaction at all.**

HARRY: **Barbara! He sat down in complete silence, red in the face.**



PETER: **I bet, a very embarrassing state of affairs.**

HARRY: **And after a bit, he asked his neighbour what was wrong with joke twenty-eight. 'Nothing,' said his neighbour. 'It's a very good joke. But you know, it depends on the way you tell the story.'**

PAMELA: **Oh dear.**

BARBARA: **That isn't the end yet!**

HARRY: **So at the next meal the new convict was determined to make them laugh. He stood up and in a firm voice shouted out 'two hundred and forty-four'. Immediately, everyone was convulsed with laughter. They rolled in the aisles. When the laughter died down, the new convict turned to his neighbour, 'That was all right wasn't it?' he said. 'Oh yes, couldn't have been better. And what's more, we'd never heard that one before!'**

BARBARA: **Never heard that one before!**

PETER: **I must remember that one!**

PAMELA: **It's a real shaggy dog!**

Comprehension

1. Why are Peter, Pamela, Barbara and Harry all laughing at the beginning of this conversation?
2. Why does one of the convicts call out a number?
3. Who doesn't understand the laughter?

4. Did the new convict find it easy to tell a joke himself?
5. Why were all the convicts silent?
6. How did he show his embarrassment?

7. What was he determined to do at the next meal?
8. How did he know his joke was a success?
9. Why were his companions so amused?

Vocabulary

STORY-TELLING EXPRESSIONS

the story about . . .
Do you know the one about . . .
whereupon everyone got up . . .
'Oh!' said his neighbour

There was this convict who . . .

So . . .
Finally . . .
After a bit . . .
That's the end.
I must remember that one!
a shaggy-dog story.

convict	*person sent to prison for crime*
whereupon	*after which*
roar (with laughter)	*make a loud sound*
joke (tell a joke)	*amusing story*
gather up	*collect together*
feeble	*weak*
red in the face	*embarrassed*
state of affairs	*situation*
be convulsed (with)	*make violent movements*
aisle	*passage between rows*
shaggy	*long-haired*

Exercise 1

Choose items from the vocabulary above to complete the following:

I wonder if you know . . . about the talking parrot? Well, there . . . parrot which swore and displeased the old ladies who had bought him. . . . they put a cover over his cage every evening. One morning early, however, they saw the parson coming to visit them, . . . they quickly put the cover over the parrot's cage. . . . they opened the door and the parson said 'Good morning, ladies.' 'Morning?' . . . the parrot 'that was a bloody short day!'

Exercise 2

Choose items from the vocabulary above to complete the following:

I enjoyed the banquet last night but my . . . was not very talkative. It was a sad . . . She could hardly . . . courage enough to say two words to me. Half way through the meal she dropped a potato which rolled about the . . . she went red . . . when a waiter returned it to her. Of course I . . . with laughter and she, . . . with embarrassment, fled to the ladies' room.

Structure

Study the following and notice how this *refers to something that is about to be said, while* that *refers to something already spoken:*

A: Have you heard this one about the parrot.
B: Oh, not that one you told last night?

Exercise 3

Now complete the following with either this *or* that*:*

1. Listen carefully. . . . is what I want you to do.
2. What was . . .? Sorry I couldn't hear you.
3. Now, . . . chap I'm going to tell you about was a convict.
4. Good Heavens; . . . joke must be the original shaggy dog!
5. You may remember . . . story but if you've heard it say nothing and just listen.

Exercise 4

Notice that many of the sentences in the story about the convict begin with a phrase other than the subject. These phrases help to connect the incidents more clearly in time or logical sequence.

Re-express the following to bring out the connections:

They were eating their first meal and one of the convicts got up and shouted 'twenty-four'. All the convicts laughed. The new convict asked his neighbour why. His neighbour said, 'Oh, we all know each other's jokes so we just number them!' The new convict wanted to make himself popular. He decided to tell a joke at the next meal. He did finally, but was embarrassed when there was no reaction. He decided to try again the next day and he had them rolling in the aisles. He asked his neighbour when the laughter had stopped why his joke was so funny. His neighbour told him with tears running down his face they hadn't heard that one before.

Exercise 5

Study the following and notice how the idea of impossibility is conveyed by 'it couldn't have':

a. Was that all right? b. Perfectly, it couldn't have been better.

Now re-express the following in a similar way:

1. (a) Did you have enough to eat?
2. (a) Did he know why they laughed?
3. (a) Was he embarrassed at the silence?
4. (a) Did he tell the story well?
5. (a) Was he a great success?

1. (b) I couldn't . . . any more.
2. (b) At that moment he couldn't . . .
3. (b) Really, he . . . more embarrassed.
4. (b) Actually, he . . . better.
5. (b) Honestly, he . . . greater . . .

Pronunciation

When conveying lengthy information in speech the speaker will often not only stress the salient words more but also pause slightly before them. This pause is signalled in the following by a bar | .

1. Well, there was this | ˈconvict.
2. Whereupon all the other convicts | ˈroared with laughter.

Exercise 6

Read the following aloud making the necessary pauses and emphases:

Well, there was this convict, who was amazed when he realized that his companions didn't tell jokes but simply quoted numbers. Well, of course, the new convict wanted to make himself popular with his companions. At the next meal he gathered up his courage, stood up and said 'twenty-eight'. When there was no reaction he went quite red in the face. His neighbour explained it was not the joke that was disappointing, but the way he had told it.

Exercise 7

Notice that remarks made in parentheses are accompanied by a low-pitched monotone:

And at his first ˈmeal, ˌwhen they were all ˌeating ˌtogether, one of the other ˌconvicts . . .

Read the following aloud remembering the even and low pitch required for parenthetical remarks:

1. Well there was this convict, a chap who'd recently arrived in prison, and he was having his first meal.

2. The convict, who wanted to make himself popular, decided to tell a joke himself.
3. Everyone, convulsed with laughter, rolled in the aisles.
4. Now this convict – quiet, Barbara – had never been to prison before.
5. It's a joke – if I can only remember how it goes – about jokes.

Reference

Vocabulary	Idiom	Structures and Pronunciation
aisle convict be convulsed (with) feeble to gather up joke popular red in the face to roar shaggy state of affairs	a shaggy-dog story do you know the one about but, you know, it depends . . . to roll in the aisles and, what's more, we . . .	Listen: this is how it goes. I understand that's how it goes. He got up to tell it at the next meal. At the next meal, he got up to tell it. Was that all right? Perfect. It couldn't have been better. The convict, ˌwho was ˈnew to the ˌprison, couldn't understand what was happening.

12

Peter and Pamela have gone back to London. Harry and Barbara have just received an invitation to drinks by a neighbour of theirs, Lady Stoke-Newington, whom they don't know. Barbara's attitude here is one of snobbishness.

Conversation

BARBARA: **To think that we've been invited by a real lady!**

HARRY: **She may be Lady Stoke-Newington but that doesn't mean she's a real lady! Far from it.**

BARBARA: **Oh, don't be silly. It's a great honour. She's very well known. You know she opened the Conservative Fête last Sunday, down in the village.**

HARRY: **So what?**

BARBARA: **How d'you mean 'so what'? I've heard that her family came over with the Conqueror.**

HARRY: **They must be pretty old by now.**

BARBARA: **Well if you feel like that about it you needn't go. I certainly shall. One of the pleasures of living in England is meeting interesting people.**

HARRY: **Just because she's got a handle to her double-barrelled name it doesn't mean she's interesting.**

BARBARA: **Well, I like moving in the best circles. I think breeding counts.**

HARRY: **Well, certainly without it, none of us would be here.**

BARBARA: **Don't be so coarse. I only hope that when we do go over to Lady Stoke-Newington's, you won't let me down.**

HARRY: **You mean you're afraid I'll go in my gardening clothes and hiccup the whole time.**

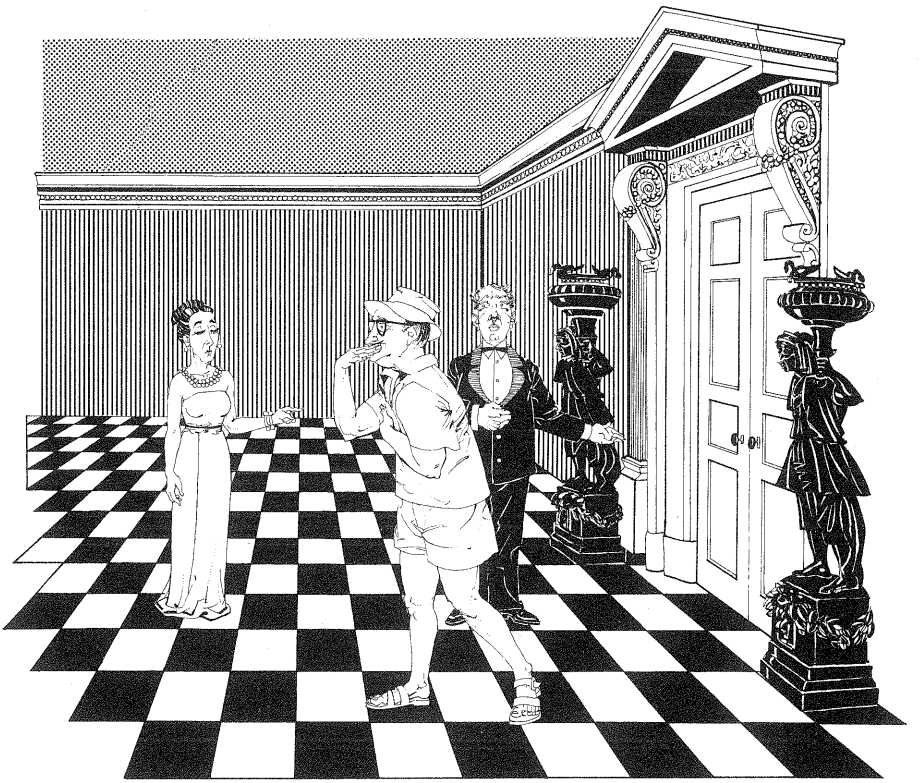
BARBARA: **I'll have to get a new dress.**

HARRY: **And new shoes? and white gloves! I can see**

that moving in society is going to cost us a fortune.

BARBARA: Well, why not? Just think we'll meet a lot of their friends and go to smart parties and we can do some entertaining here as well – invite them back.

HARRY: Oh! lovely, with me in evening dress the whole time or in tails like a waiter.



BARBARA: Really Harry, you're such a bore. I know you were born in a humble home but things are different now.

HARRY: As if your family were such great shakes.

BARBARA: Well they were, shall we say, a little more refined than yours. I've always wanted to meet the British aristocracy.

HARRY: **Why?**

BARBARA: **Well because they're the only aristocracy that's still worth anything.**

HARRY: **Only because they never had their heads cut off.**

Comprehension

1. Why does Barbara feel honoured by Lady Stoke-Newington's invitation?
2. Where did Lady Stoke-Newington's ancestors come from?
3. Why does Barbara think Harry's attitude is silly?

4. Why is Barbara worried about taking Harry to meet Lady Stoke-Newington?
5. What does Barbara want before she goes to the party?
6. Why does Harry suggest she should have white gloves?

7. Does Barbara come from an aristocratic family?
8. What sort of home does Harry come from?
9. Why does Barbara want to meet the British aristocracy?

Vocabulary

Barbara's snobbishness is expressed in her use and Harry's of the following :

It's a great honour.	They were a little more refined than yours.
I like moving in the best circles.	I want to meet the British aristocracy.
Breeding counts.	You're such a bore.
	Your family were not such great shakes.

Lady Stoke-Newington	*wife of Sir Anthony Stoke-Newington*
a real lady	*a lady of good manners and breeding (c.f. a real Lady – an aristocrat)*
the Conqueror	*William the Conqueror from Normandy who conquered England in 1066*
a handle	*aristocratic title*

double-barrelled name	*two surnames joined by hyphen*
to count	*to be important*
let someone down	*to make someone appear inferior*
hiccup	*a sudden stopping of breath with a cough-like sound*
a bore	*an uninteresting person*
humble	*low rank or position*
no great shakes	*not very good*
refined	*cultured*

Exercise 1

From the vocabulary find opposites to :

an entertaining person	to build someone up
a coarse woman	a single surname
to be of no importance	to be important
humble society	a believer in equality of people

Structure

Exercise 2

Study the following opposites and complete the dialogue below :

Barbara needs a new dress	She doesn't need a new dress
Harry's clothes need { cleaning / to be cleaned }	They don't need { cleaning / to be cleaned }
They have to go to the party	They needn't go to the party
Have they to go to the party?	Needn't they go to the party?

Need *(meaning* 'lack'*) is regular, but can be irregular when meaning* 'have to'.

B : We've received an invitation from Lady Stoke-Newington.
H: Oh dear ——— we go?
B : Well, you ——— go but I certainly shall. I shall ——— a new dress.
H: But you ——— a new dress, surely? ——— you always buy new clothes when you go to a party?
B : Really! That's my affair. You ——— pay for it. I have my own money.
H: Yes, but you ——— spend the lot on clothes!

Exercise 3

Study the following and remember that the reason-clause often introduces the sentence :

(a) Because they never had their heads cut off you think they're the best kind of aristocrats.
(b) Just because she's got a double-barrelled name it doesn't mean she's interesting.

Now re-express these sentences and begin with the reason-clause :

1. It doesn't mean she's interesting just because she's got a double-barrelled name.
2. You think you're marvellous because you were born in a humble home.
3. Her family may have come over with William the Conqueror but that doesn't make her a lady.
4. So she opened the Conservative Fête. O.K., but does that mean I need go to her party?
5. You say you want to go to her party, but you really want a new dress.

Exercise 4

Notice the tendency for the Gerund to be used to suggest an action in general and for the Infinitive to be used to suggest a particular, more limited action :

Moving house is always tiring.
To move house now would be out of the question.

Complete the following :

1. ——— in society is going to cost us a fortune. (move)
2. Refined people prefer ——— in the country. (live)
3. At the moment I'd prefer ——— in the country. (live)
4. Nobody likes ——— a bore. (be called)
5. Stop it, Barbara. You wouldn't like ——— snob, would you? (be called)

Exercise 5

These verbs are typical examples of verbs that are followed by the infinitive but not by the Gerund, e.g. :

He hesitated to call her a bore.

agree : arrange : care : dare : decide : determine : endeavour : fail : happen : hope : offer : prepare : pretend : proceed : promise : refuse : tend : threaten : wish

Use verbs from above and the items below to make true statements about the conversation:

1. Barbara : get : a new dress.
2. Harry : dissuade : Barbara from going to the party.
3. Harry : recognize : British aristocracy.
4. Barbara : become : a real lady.
5. Harry : say : Barbara's family were no great shakes.

Pronunciation

Notice the fall-rise on the word 'gloves' *to express the idea* 'of course, you will want to buy white gloves';

And white ˬgloves.

In Lesson 4 Ex. 6 the fall-rise was said to describe hesitation. Here it substitutes for 'naturally', 'of course', *etc.*

Exercise 6

Re-express the following and indicate the fall-rise on the last stressed syllable instead of using an adverb:

A: Naturally, your family came over with the Conqueror?
B: Oh yes, they were aristocrats, of course.
A: Doubtless, you'll be coming to the Conservative Fête next Sunday?
B: Well, naturally, Lady Stoke-Newington will be opening it.
A: Understandably, you needn't bring your brutish husband.

Exercise 7

Lesson 6 Ex. 8 indicates the use of emphatic stress for contrast, e.g. "My family humble? "Yours were no great shakes, either!

Indicate the emphatic stress in the following:

1. You needn't go. I certainly shall.
2. Just because she's a lady, it doesn't mean she's interesting.
3. You mean you're afraid I'll let you down, but I'm afraid you will.
4. As if your family were such great shakes!
5. I'm not a bore, you are.

Reference

Vocabulary	Idiom	Structure and Pronunciation
aristocracy bore Conqueror handle (= title, e.g. Lady Stoke-Newington) hiccup humble refined	circle (the best circles) count (breeding counts) fortune (cost a fortune) honour (a great honour) lady (a real lady) let down (let someone down) shakes (no great shakes)	She needs a new dress She doesn't need a new dress Does she need a new dress? You needn't go to the party Need I go to the party? Just because she's a lady it doesn't mean she's interesting Aristocrats prefer living in the country At the moment I prefer to live in the country Oh yes. ,They're Conservatives Not "my family. "Yours.

Composition

Exercise 8

Imagine Harry goes to the party and gets into conversation with Sir Anthony Stoke-Newington who is very proud of his ancestry. Write out the conversation and use the above vocabulary where appropriate.

Exercise 9

On her return Barbara writes a 'thank-you' letter to Lady Stoke-Newington, saying how honoured she was to receive the invitation. Set out Barbara's letter correctly and begin 'Dear Lady Stoke-Newington'.

13

Harry and Barbara are preparing to go to Lady Stoke-Newington's. The mood here is uncertainty.

Conversation

BARBARA: **Oh dear which dress should I choose? I can't make up my mind. Do help me.**

HARRY: **Barbara, you know I don't know anything about fashion.**

BARBARA: **But which dress d'you like best?**

HARRY: **Well, they're both all right.**

BARBARA: **Only all right?**

HARRY: **Oh, no. I'm – I'm sure you'll look very nice in both of them.**

BARBARA: **Harry, that's no help to me at all. I can't wear both of them! I want a decision.**

HARRY: **But after all it is your decision, not mine.**

BARBARA: **Oh dear. The blue cotton is very smart but I'm not sure it goes with the hat.**

HARRY: **You're not wearing a hat are you?**

BARBARA: **I was going to.**

HARRY: **But surely no one wears a hat these days.**

BARBARA: **No, I – I suppose they don't. But surely in smart society . . .**

HARRY: **I honestly don't know. D'you think I should wear a suit?**

BARBARA: **I would have thought so.**

HARRY: **But surely with this summer weather, a sports coat would be all right?**

BARBARA: **But that sports coat is such a loud check. I don't think it would do at Lady Stoke-Newington's.**

HARRY: **No – perhaps not.**

BARBARA: **Oh, I feel in such a muddle.**

HARRY: **So do I. Perhaps we should just wear what we want to. A lot of people do these days, or perhaps the answer is not to go at all.**

BARBARA: **You mean rather than make fools of ourselves. I do feel terribly tired.**

HARRY: **But then again you did want to go.**

BARBARA: **Yes, I would regret missing it. Oh, I don't know. I wish you were a decisive husband, instead of floundering about.**

HARRY: **Me floundering about . . . you're the one who's worrying. 'Shall I wear this?' 'Shall I wear that?' It's you who's uncertain, not me.**

BARBARA: **That's why I need someone definite.**

HARRY: **All right. I'll tell you what we'll do.**

BARBARA: **What?**

HARRY: **We'll toss for it. Heads you wear the blue dress, tails you wear the green. Let money decide everything.**

Comprehension

1. How is Harry supposed to help Barbara?
2. Why is she impatient with him?
3. Why is she doubtful about wearing her blue cotton dress?

4. Why is Harry surprised that Barbara wants to wear a hat?
5. Why doesn't Barbara let Harry wear his sports coat?
6. Why don't they wear what they want to?

7. What are their reasons for not wanting to go?
8. What sort of husband does Barbara wish she had?
9. How do they finally decide what to wear?

Vocabulary

EXPRESSIONS OF UNCERTAINTY

I can't make up my mind
That's no help to me at all.
It's your decision not mine.
I'm not sure
Perhaps the answer is . . .
Tell me a way out.
I suppose . . .
I would have thought . . .
I don't think so.
If only I knew what to do.
Oh! I don't know.
Let's leave it to chance.
I haven't a clue.

fashion	*prevailing taste or convention*
it goes with blue	*it matches with blue*
smart society	*fashionable people*
sports coat	*loose-fitting jacket*
muddle	*confusion*
check	*crossed lines forming squares*
make a fool of oneself	*do something foolish*
decisive	*quick to decide*
to flounder	*hesitate, and try ineffectively*
toss	*spin (a coin)*
heads you . . . tails you . . .	*head (on coin), obverse*

Exercise 1

With the vocabulary above make similar conversations to the following:

A: Which hat do you prefer, the yellow or the red one?
B: *It's your decision not mine* but yellow goes with your blue dress.

A: I suppose so, but oh! *I don't know.*
B: *I would have thought* the yellow was better.

A: I know, *let chance decide!* Heads I take the yellow, tails I take the red one.
B: Why not let money decide and buy the cheaper one?

Exercise 2

Give expressions opposite to the following:

put oneself in a good light
to flounder
floundering
fashionable
definite
well-off
dinner-jacket
order
untidily and badly dressed

Exercise 3

Notice how the adjective of decision *is formed by adding*

-ive *to the root* = decisive

Write down the adjective of:

information : position : definition : contribution : division : formation : remuneration : sensation : repetition

Structure

Exercise 4

Note the frequent but ungrammatical:

But which dress d'you like best? *(out of two)*

Complete correctly the following with either cheaper *or* cheapest*:*

1. But which of these two is the ———?
2. She's shown me half a dozen dresses and I've agreed to take the ———

3. The blue dresses are terribly expensive but there's no ——— alternative.
4. If the check is too expensive I suggest we look at the ——— jackets.
5. That's certainly one of the ——— suits I've ever come across.

Exercise 5

Notice the use of Present Continuous forms to express intention:

You're not wearing a hat, are you?
= You don't intend to wear a hat, do you?

Use the Present Continuous in re-expressing these:

1. You're not going to turn up in your gardening clothes, are you?
2. They mean to arrive in a helicopter.
3. Barbara is determined to wear her blue dress to the party.
4. We intend to have cocktails before dinner.
5. He's resolved to let money decide everything.

Exercise 6

Notice the use of the Past Continuous to express doubt and openness to suggestion and complete the sentences below in the following way:

A: You're not wearing a hat, are you?
B: I was going to.

1. A: You're not wearing a loud-check sports jacket, are you?
   B: (go)
2. A: You're not thinking of buying a new dress, are you?
   B: (think)
3. A: Are you really considering a completely new outfit?
   B: (consider)
4. A: You really mean to make a decision now?
   B: (mean)
5. A: Are you absolutely sure you want me to choose?
   B: (want)

Exercise 7

Notice the Unreal Past to express a wish or an impossible condition:

If only we knew what the convention was nowadays.

Re-express the following and begin 'if only . . .'

1. I don't know the convention.
2. It isn't warm enough for a cotton dress.
3. I haven't got a dinner-jacket.
4. I haven't a clue about what we should wear.
5. You don't look like a real lady.

Pronunciation

As Lesson 4 Ex. 6 indicates, the fall-rise shows the speaker's real or feigned uncertainty by which he invites the listener's comments.

Notice how the fall-rise may occur on one syllable:
You're not wearing a ˈhat?
over a short group of words: I was ˈgoing ˌto.
over a longer group: But surely no one wears a hat these ˈdays.

Exercise 8

Read the following indicating the fall-rise pattern:

1. Well, . . . I suppose so.
2. It goes with the dress but not with the hat.
3. You're not wearing a sports coat?
4. It's true: I do feel terribly tired.
5. Me floundering about . . . you're the one who's worrying!

Exercise 9

Notice the different intonation patterns used with the phrase Oh dear!

He's caught a cold and can't sing.	ˈOh ˈdear! *(regret)*
She wants to speak to you, I'm afraid.	ˈOh ˌdear. Again? *(resignation)*
This is Timothy. He can't find his Mum.	ˌOh dear, oh ˈdear, we can't have that, can we now? *(mock seriousness)*
Jennie's just left her husband.	ˈOh ˌdear. That's serious. *(usually genuine concern)*

Read the following aloud with the intonation that best fits the situation:

1. We've another invitation from Lady Stoke-Newington. Again? Oh dear.
2. I've had no lunch today. Oh dear, oh dear. You look but a shadow of your former self.
3. Arthur's just been taken to hospital. Oh dear. How can I help?
4. Look, I can't make it this evening. Oh dear. That's too bad of you.
5. There's Lady Margaret's aunt coming our way again. Oh dear. Where can we hide?

Composition

Exercise 10

Imagine your Aunt Hilda has asked you along to help her buy a new hat. She is now trying on her tenth hat. Write down her conversation with you.

Exercise 11

As you are watching Aunt Hilda trying on hat after hat you begin to regret having come with her. Write down what you might have done instead, using 'If only . . .' where appropriate.

14

Harry and Barbara arrive for drinks at Lady Stoke-Newington's. The mood is embarrassment. Notice the slightly affected upper class talk.

Conversation

LADY S.N.: **Mr. and Mrs. Sallis. Oh, I am delighted you could come. I've been so looking forward to meeting you. I've heard such a lot about you.**

BARBARA: **Oh, Lady Stoke-Newington. I can't tell you what a pleasure . . .** 5

HARRY: **How do'you do.**

LADY S.N.: **Do let me introduce you. This is Marjorie Gatesby. Marjorie this is Barbara Sallis. And Harry, her husband.**

MARJORIE: **Oh, not *the* Barbara Sallis. How exciting! You live close by, don't you?**

BARBARA: **Yes – yes, that's right.**

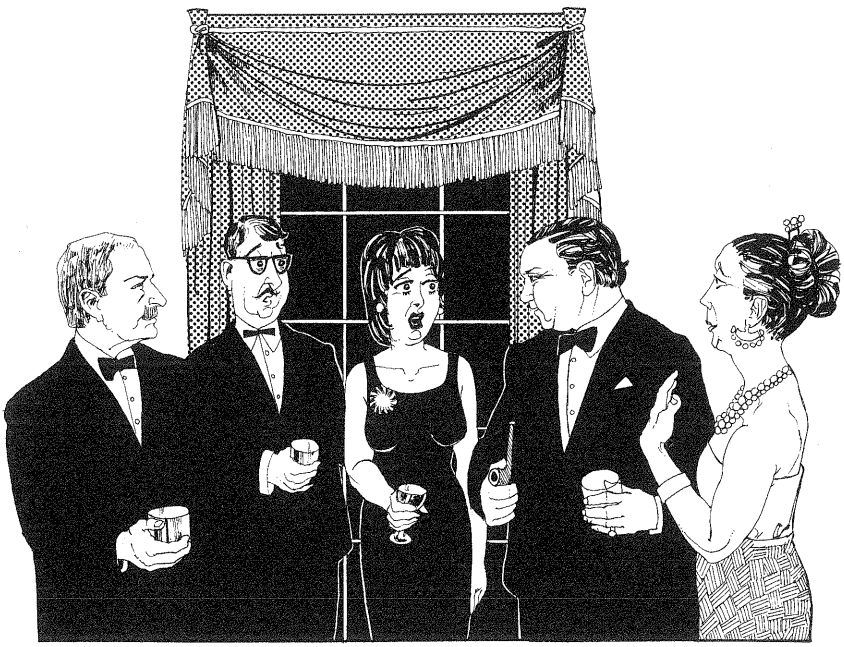
LADY S.N.: **I just loved your latest book.**

MARJORIE: **'The Flames of Night' wasn't it? I found it absolutely enthralling.**

HARRY: **I think —**

LADY S.N.: **So well done. That terrible moment when the shark ripped her bathing costume off and she could only escape by running on to the beach naked. Such a terrible decision to make!**

BARBARA: **Oh dear I – I think there must be some mistake.**



HARRY: **But Barbara's never written a book in her life.**

LADY S.N.: **Oh-oh, really. Are you sure?**

HARRY: **It – it seems we're here a little bit under false pretences.**

LADY S.N.: **Oh, no you mustn't feel that. It's all *my* fault.**

MARJORIE: **What do you do?**

HARRY: **Well – er – actually I make inflatable umbrellas.**

MARJORIE: **Inflatable what?**

HARRY: **Er – umbrellas.**

LADY S.N.: **How – how fascinating!**

BARBARA: **Really, I don't think we should be here at all.**

MARJORIE: **Oh, you mustn't say that.** *(To a newcomer.)* **Oh, hello, Freddy. This is er – Harry and Barbara Sallis. Freddy —**

FREDDY: **Not the famous Barbara Sallis! Well, well, well! You've certainly got a fertile imagination. I love that latest book.**

MARJORIE: **No no she doesn't write books actually.**

LADY S.N.: **Just a case of mistaken identity.**

FREDDY: **Oh, how silly of me.**

MARJORIE: **Well —**

LADY S.N.: **Lovely weather we've been having. Don't you think so, Mrs. Sallis?**

BARBARA: **Oh, yes, it's been quite extraordinary!**

MARJORIE: **It makes so much difference to one's morale when the sun's shining, don't you think so, Mr. Sallis?**

HARRY: **Oh, yes. It makes up for everything.**

Comprehension

1. Why does Lady Stoke-Newington think she knows a lot about Barbara and Harry?
2. Why is Marjorie Oatesby keen to meet Barbara?
3. Why does Barbara say it's a pleasure for her to come?

4. What was the heroine in the novel running away from?
5. What 'terrible' decision did she have to make?
6. Did Lady Stoke-Newington mean to invite Harry and Barbara?

7. Why is Barbara supposed to have a fertile imagination?
8. Why does Lady Stoke-Newington say that Harry's job is fascinating'?
9. Why does Lady Stoke-Newington talk about the weather?

Vocabulary

THE FOLLOWING EXPRESSIONS ARE OFTEN HEARD IN EFFUSIVE SPEECH

I'm delighted
I've heard such a lot about you
I can't tell you what a pleasure it is . . .
How exciting
I just love . . .
absolutely enthralling
How fascinating
Quite extraordinary

delight	*pleasure, joy*	career	*profession*
close by	*near*	inflate	*blow air into*
enthralling	*to take one's whole attention*	fascinating	*having strong attraction*
shark	*dangerous fish*	fertile	*full of ideas*
false pretences	*acts intended to deceive*	identity	*who someone is*
		morale	*state of mind*

Exercise 1

Use expressions from the vocabulary above to complete the following conversation:

A: So this shark suddenly bites and darts away with the line.
B: !

A: When there's no more line left, the boat suddenly lurches forward pulled along by the power of this huge fish.
B: !

A: In its mad rush to escape it hurtles toward the beach and strands itself in the shallow water.
B: !

Exercise 2

From the vocabulary above choose the opposite of:

1. far off
2. genuine
3. infertile
4. uninteresting
5. sadness
6. deflate

Structure

Exercise 3

The Present Perfect Continuous Tense is frequently used to show the present effect of an action begun earlier. Therefore it appears often with explanations of a present circumstance, e.g.:

Please excuse my dirty clothes. *I've been working* in the garden.

Use the following verbs in the Present Perfect Tense to complete the sentences below:

look forward to : write : have : talk : explain

1. The reason I'm now shaking your hand so heartily is . . . (meet you).
2. The weather was fine yesterday and last week too, so we . . . (good weather lately).
3. The reason that we are all standing in a group is we . . . (Harry's inflatable umbrellas).
4. Barbara has just returned from the Bahamas because she . . . (a book about sharks).
5. They are all looking disappointed because Harry . . . (Barbara isn't a famous author).

Exercise 4

'Only' *draws attention to the word or phrase before which it appears and changes the implication of the statement, e.g.:*

She could only escape by running on to the beach.
(= There was no other escape for her.)

Re-express the following using only *in the appropriate position:*

1. No one else could escape the shark except her.
2. He goes to parties to do nothing but talk about himself.
3. 'The Flames of Night' is interesting. It's hardly enthralling.
4. She's a beautiful woman. If she could write she'd be perfect.
5. There are no other umbrellas except Harry's that are inflatable.

Exercise 5

In exclamatory sentences there is no inversion of Subject and Verb :

What a pleasure *it is* to see you, Lady Stoke-Newington!
How exciting a *writer's life can* be!

Re-express the following to make exclamations :

1. Barbara's story is enthralling.
2. Harry has visited a lot of countries.
3. It's disgraceful to attend under false pretences.
4. You have had an interesting career, Mr. Sallis.
5. These inflatable umbrellas are fascinating.

Exercise 6

Lesson 9 Ex. 4 showed how do *is used to intensify a request, e.g.*

Do let me introduce you.

Use do *in a similar way to intensify the following :*

1. Come in: I'm delighted to see you.
2. Tell us about your latest book; we can hardly wait to hear.
3. Stay a little longer; it seems you've only just arrived.
4. Help yourself to wine and cheese; it's not a formal party.
5. Let me know when you want some more to drink.

Pronunciation

Exercise 7

Lesson 5 Ex. 7 shows that emphatic stress can indicate the speaker's strong emotion. Notice likewise in this lesson how the affected enthusiasm of the speaker shows itself in frequent stressing :

I can't ˈtell you . . .
ˈDo let me introduce you.
I just ˈloved your latest book.

Express the following enthusiastically :

1. 'The Flames of Night' is an absolutely enthralling book.
2. Such a terrible decision to make.
3. The shark ripped her bathing costume off.
4. How fascinating to find the inventor of inflatable umbrellas!
5. Do let me introduce you to the Barbara Sallis.

Exercise 8

Notice that the diphthong ei *moves from the open* (e/ *to the closed* /i:/. *An affected speaker will tend to prolong the* /e/ *and minimize the* /i:/. *Practise the correct sound with the following from the conversation:*

make, lady, flames, bathing, latest, naked, mistake, escape, inflatable.

Reference

Vocabulary	Idiom	Structure and Pronunciation
career close by delight enthralling false fascinating fertile identity inflate morale pretences shark	I can't tell you {how . . . / what . . . I just love . . . quite extraordinary	{How exciting it is to . . . / What a pleasure it is to {Excuse my clothes. I've been working in the garden {She could only escape / Only she could escape {"Do sit down / "Do do what you can to help.

Composition

Exercise 9

Imagine you are paid a surprise visit by your wealthy great aunt, who finds you painting your house. You are in your dirtiest clothes, your hands and face are splashed with paint and your house is in complete disorder. Because your aunt thinks tidiness and cleanliness are important, you feel you have to explain your present appearance and the untidiness in your house. Write down the conversation.

Exercise 10

Barbara is writing a letter to Peter and Pamela about the party at Lady Stoke-Newington's. Much of her letter is taken up with how she was confused with the famous author, Barbara Sallis. Write out her letter.

Exercise 11

Imagine that you have invited some new neighbours to your home for tea. You have not met them before and you wish to make them feel at home and to realize that you wish to be friendly. Write down the conversation.

15

Harry and Barbara Sallis are back from their embarrassing party at a real aristocrat's house and they are very tired. The mood here is exhaustion.

Conversation

HARRY: **What a strain!**

BARBARA: **Oh, it's good to sit down after all that standing.**

HARRY: **I could just sit here for ever and ever, and never get up.**

BARBARA: **I don't think I've ever felt so totally drained in my life. All that embarrassing talk, and the drink and the cigarette smoke —**

HARRY: **And the heat. I didn't sleep very well last night either!**

BARBARA: **We should've gone to bed earlier.**

HARRY: **But it's funny we should feel so exhausted. After all, we've only been to a party.**

BARBARA: **But what a party. I've never felt so foolish in my life.**

HARRY: **We must be getting old.**

BARBARA: **I feel if I moved, my bones would break. And the soles of my feet!**

HARRY: **I haven't felt so washed out for ages.**

BARBARA: **Perhaps there's something wrong with us. There may've been something in the drink.**

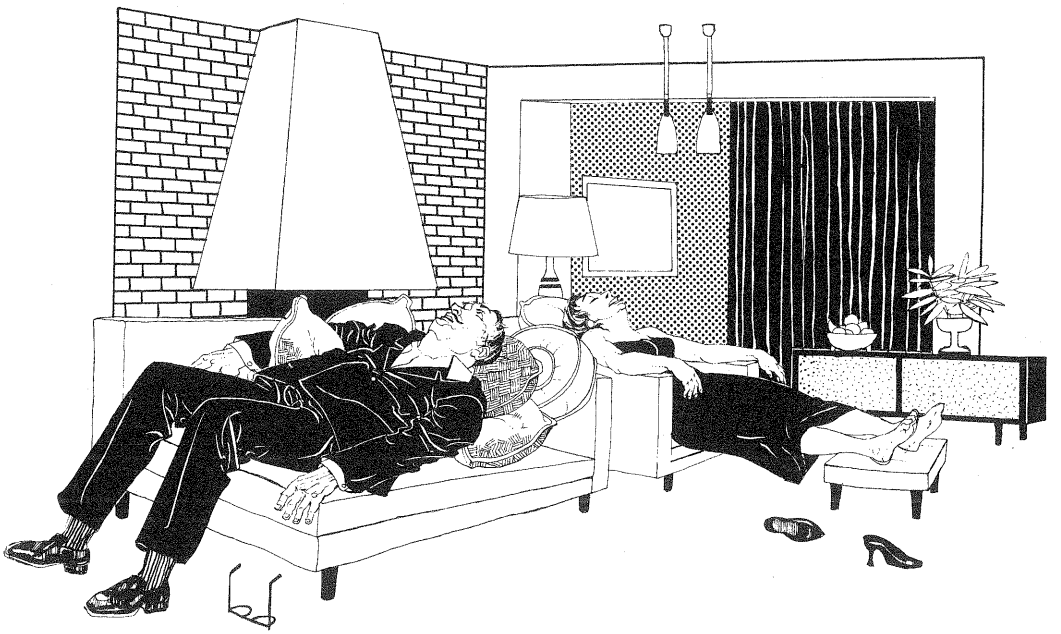
HARRY: **I hope not. The party was bad enough without that.**

BARBARA: **Perhaps everyone at Lady Stoke-Newington's is now stretched out on the floor.**

HARRY: **It won't do, we must pull ourselves together. Come on! One, two, three up! You see at least I can stand on my feet – just. Come on Barbara! Activity will make you feel better.**

BARBARA: **Oh, sit down. Don't be so hearty. You don't know how to relax.**

HARRY: **I'll go and make some sandwiches and coffee. We're probably just hungry, without knowing it.**



BARBARA: **Go and do what you like as long as you leave me in peace.**

HARRY: **All right. I must make an effort.**

BARBARA: **Solitude at last!**

HARRY: **Good God!**

BARBARA: **What is it?**

HARRY: **D'you know? It's incredible.**

BARBARA: **What?**

HARRY: **There's a man with a flowered shirt and long hair asleep on the floor in here. He's got a guitar.**

BARBARA: **Go on with you. You must be dreaming.**

HARRY: **No – really.**

BARBARA: **That's all we need. Life is really too much for me.**

Comprehension

1. Where have Barbara and Harry been for the evening?
2. What is Barbara drained of?
3. How does Barbara explain why she and Harry are so tired?

4. Why might the people at the party now be stretched out on the floor?
5. Who seems to be the more tired, Barbara or Harry? Give reasons for your answer.
6. Where does Harry go once he has got up?

7. Why does Barbara seem to be pleased when Harry goes?
8. Why does Harry shout out to Barbara?
9. Do you think Harry knows his visitor? Give your reasons.

Vocabulary

EXPRESSIONS OF TIREDNESS AND EXHAUSTION

What a strain!
I've never felt so exhausted!
I must be getting old.
I feel drained.
I'm quite washed out.

This won't do; I must make an effort.
Life is really too much for me.

strain	*great demand on one's strength*
totally	*completely*
to drain	*to lose (to take away) one's energy*
exhausted washed out	*tired out*
pull oneself together	*get control of oneself*
activity	*being active*
relax	*to become less energetic or tense*
solitude	*being alone, loneliness*
incredible	*unbelievable*
flowered	*having many flowers*

Exercise 1

Here are some expressions of liveliness. Choose from these and from the expressions above to make conversations similar to that below. Do not change the underlined words:

It's child's play : It's most invigorating : I feel ten years younger : I'm full of energy : I'm in top form : It's as easy as blinking : I'm really on top of things

A: What a strain! Everything exhausts me.
B: Come now, it's really most invigorating. Have a rest and you'll feel ten years younger.

A: Well, I must be getting old. I feel quite washed out already.
B: I'm surprised. I thought you'd be full of energy. Playing tennis in this climate is as easy as blinking.

Exercise 2

Re-express the following using words from the vocabulary above in place of the items underlined below:

When she felt completely worn out and found it difficult to get control of herself, she enjoyed being alone. She avoided doing things and became unbelievably lazy.

Structure

Exercise 3

Notice the following exclamation pattern:

What a party! What a strain!

Provide appropriate exclamations for the following situations:

1. You've had an exhausting day.
2. You've had a sleepless night.
3. You've had a very tiring journey.
4. You've had a surprise.
5. You've been brought a cup of very strong coffee.

Exercise 4

Notice the pattern and uses of the following:

A: There's no longer anyone here, they must have all gone home.
B: They may have all gone off to the restaurant next door.
A: Yes I suppose they could have done they were still very much in the party mood.
B: I think they should have asked us if we wanted to come. They might have had the decency to do that, at least!

Respond to the following using the above pattern. Cue words are provided in brackets e.g.:

A: They aren't here (must - home)
B: They must have gone home

1. Pamela hasn't arrived (must - miss train)
2. She said she was catching a train but (might - coach)
3. I didn't know whether to cable or write (could - telephone)
4. Why didn't you wake him up? (might - attack)
5. I couldn't throw him out, could I? (should - police)

Exercise 5

Notice the structure as long as = provided that:

Go and do what you like as long as you leave me in peace.
As long as you don't make a noise you can do what you like.

Re-express the following, using as long as *:*

1. You can sleep in the kitchen provided that you don't snore.
2. Come to the party by all means but not in that flowered shirt!
3. If only he'd get his hair cut I wouldn't mind what he wore.
4. No studying, then no guitar!
5. Sit down, but none of your heartiness!

Pronunciation

Exercise 6

The last stressed syllable of an exclamation is given extra emphatic stress. When the exclamation is used in a sense of confirmation, i.e. with the meaning of 'Yes indeed!' *or* 'And how!' *the extra stress moves to the introductory* what, *e.g. :*

A: It's a strain, isn't it?
B: And ˈwhat a strain.

Reply to the following in the same way :

1. It's a grand party, isn't it?
2. It was a dreadful night, wasn't it?
3. We had a difficult journey, didn't we?
4. An exhausting day, don't you think?
5. He's an interesting lad, wouldn't you say?

Exercise 7

Notice the extra stress in the following which means 'I can hardly believe that'.

Go ˈon (with you). You must be dreaming.

Now reply in a similar way to the following :

1. There's a man asleep under my bed.
2. All those people at the party have suddenly disappeared.
3. Do you know the police have just arrested Harry?
4. I say, all our silver's been stolen.
5. You won't believe this but there's a man sitting in our bath playing a guitar.

Reference

Vocabulary	Idiom	Structure and Pronunciation
activity to drain exhausted flowered incredible to pull oneself together to relax solitude totally to be washed out	I must be getting old I feel drained This won't do I must make an effort (Life) is really too much for me It's child's play I feel ten years younger I'm full of energy I'm in top form It's as easy as blinking I'm really on top of things	What a ˈparty! ˈWhat a party! They must (may, might, could, should) have gone home. As long as you're quiet you can stay. You can stay as long as you're quiet. Go ˈon (with you). I don't believe that.

Composition

Exercise 8

Your hostess at a party discovers that her valuable necklace is no longer around her neck. One of the guests, a good friend of yours, is also missing; yet his car is still parked outside the house. A police inspector has arrived and is questioning you with regard to your friend. Write down the conversation; you will find must, should, *etc.* +have+*Past Participle a helpful structure in writing the conversation.*

Exercise 9

Imagine that Harry and Barbara have just moved into their house and have been busy all day unpacking. They are sitting down having coffee. Barbara begins to say how tired she is while Harry tries to console her by saying he's never felt more fit in his life. Write down their conversation.

16

The man with the flowered shirt and long hair has woken up and Harry and Barbara are talking to him. The predominant expression here is that of casual indifference.

Conversation

HARRY: **What are you doing here?**

HIPPY: **Well, the door was open and I felt like a rest.**

HARRY: **D'you always do that? Just follow your impulses?**

HIPPY: **Yeah, if they don't do any harm.**

BARBARA: **But after all this is our house.**

HIPPY: **So, you paid for it. It's your house. But you weren't in, and you can't use all these rooms at the same time.**

HARRY: **But I might want to.**

HIPPY: **You couldn't, not with only two of you.**

HARRY: **Perhaps not. But I do want to be able to move from room to room in my own house without tripping up over someone's long hair.**

HIPPY: **I shouldn't worry. There are better ways of passing the time.**

HARRY: **But it's against the law. It's trespassing, I could call the police.**

HIPPY: **Go ahead.**

BARBARA: **Wouldn't you mind?**

HIPPY: **Nope, why should I? It's all the same to me.**

HARRY: **But this is our home.**

HIPPY: **Well er. That's . . . that's your problem. Look man, why don't you relax?**

BARBARA: **You're sitting down on one of our chairs.**

HIPPY: **Well, that's what chairs are for. Chairs are**

made for people to sit on and you can't sit down on all of them at the same time.

HARRY: But we didn't ask you, it's an infringement of our liberty. We want our house to ourselves.

HIPPY: Well, if that's the case, all you've got to do is shut your eyes and imagine you're all alone. I won't get in the way.

HARRY: I suppose you're some kind of anarchist!

HIPPY: I'm just me.

BARBARA: And what good d'you think you're doing for society?

HIPPY: Well, I don't see the point of a question like that. It means nothing. We're all part of society. It's what we are that makes society, not what we do.

HARRY: Well, d'you ever do any work?

HIPPY: You mean have I got a profession? No. But I

communicate. I'm communicating with you now. I play the guitar.

HARRY: **What good does that do?**

HIPPY: **Who knows. That's a question none of us can answer. The answer shows itself sooner or later. But I don't do any harm.**

HARRY: **You do by living off others.**

HIPPY: **We all live off others in some way.**

Comprehension

1. Why is the hippy staying with Harry?
2. Why is Harry angry with the hippy?
3. Why isn't the hippy angry with Harry?

4. How does Harry intend to get rid of the hippy?
5. What does the hippy advise Barbara to do?
6. What does he advise Harry to do?

7. What does the hippy do with his time?
8. Why does Harry think the hippy is harmful?
9. Do you think Harry could become a hippy? Give reasons for your answer.

Vocabulary

THE FOLLOWING EXPRESSIONS EXPRESS A CASUAL MANNER

So it's yours; you can have it.	Go ahead.
I shouldn't worry (if I were you).	That's your problem.
It's all the same to me.	Why don't you relax?

to trip up	*to stumble*	liberty	*state of being free*
to trespass	*to go on private land without permission*	anarchist	*person wishing to overthrow established government*

to relax	*to become less rigid, strict*	to get in the way of	*make difficult*
		point	*purpose, reason*
		to count	*to be important*
infringement	*act of breaking a rule*	to communicate	*share or exchange information*
		live off someone	*rely on someone for one's money*

Exercise 1

From the items below make conversations similar to the following. Note that B's replies are impolitely casual.

A: Look here. That's the third time today that you have blocked my drive with your car. I'm going to fetch a policeman.
B: Is that so? (**X**)

A: But I simply can't get out.
B: Hard luck. (**Y**)

X	**Y**
Go ahead.	That's your problem.
It's all the same to me.	So, you can't get out.
Why don't you relax?	I shouldn't worry; take a walk instead.
And the best of luck.	There are better ways of passing the time.

Exercise 2

Study the following derivatives:

society — social = 1. living in groups
2. relating to people or relation within groups

Socialism = theory of public ownership

socialist = supporter of the Socialist Party

socialite = person prominent in fashionable society

Find derivatives for the following definitions :

commune
= to pass on news or information
= a piece of information
= ready and willing to give information
= an official statement or announcement
= the people living in one area
= for common use
= group of persons with the same religious beliefs.

Structure

Exercise 3

Notice the use of what *in the following :*

It's not what we are that counts but what we do.

Now re-express the following using pronouns (where, how, when *etc.*) *in a similar way :*

1. Actions count more than words→It's not what we say that . . .
2. Home is more important than office→It's not where we work . . .
3. Good manners count more than good speech→It's not how we . . .
4. Trustworthy friends are better than mere acquaintances→It's not . . .
5. Character is more important than clothes →It's not . . .

Exercise 4

Notice the use of What *meaning* how much if any *in the following :*

What good d'you think you're doing for society?

Make similar sentences from :

1. I have little time for relaxing→What time do I have for . . . ?
2. There's little use in arguing→What use is there . . . ?
3. There can be little harm in wearing long hair→What harm . . . ?
4. Living alone in a big house is fairly illogical.→
5. An anarchist can find little point in private property.→

Exercise 5

Notice the final position of the preposition in the following :

Chairs are made (for people) to sit on.

Using similar constructions answer the following :

1. What are houses for?
2. What is a typewriter for?
3. What are desks for?
4. What are cups for?
5. What is cutlery for?

Exercise 6

Notice the informal expression for making a suggestion in the following :

What about playing your guitar? = Would you like to play your guitar?

Now re-express the following using 'What about . . .'

1. Would you like to explain why you are trespassing?
2. Don't you think you should take a steady job?
3. Shouldn't we remember Barbara?
4. Might he have climbed through the kitchen window?
5. Can I remind you that you are living off others?

Pronunciation

Exercise 7

Notice that the time taken to say a group of words depends on the number of stressed syllables in the group, not on the total number of syllables, e.g. :

He's an `anarchist.
He's becoming an `anarchist.
He's been some kind of `anarchist.

Now read these aloud within approximately the same length of time for each sentence in the groups :

1. He asked you. He didn't ask you. He's been asking you. Hasn't he been asking you?

2. I play my guitar. I was playing my guitar. I have been playing my guitar.

3. Follow impulses. Just follow impulses. Just follow your impulses. You need only follow your impulses.

Exercise 8

Notice the emphasis in short answers containing a contrast to something in the statement or question:

A: You can't use all these rooms. (can't)
B: But I might "want to. (want)

Read the following aloud with emphasis on the contrasting element:

1. A: I feel like resting. B: Do you have to?
2. A: I suppose we mustn't trespass. B: Would you like to?
3. A: He should communicate, I suppose. B: But is he able to?
4. A: He intends to sleep in the kitchen. B: Do you think he ought to?
5. A: Are you planning to go to her party? B: I hope to.

Exercise 9

Remember that a falling tone of the final stressed syllable indicates a definitive statement or question, e.g.:

Yes, I`,know. So you`,paid for it. It's`,your house.

A rising tone, however, indicates a request for agreement or confirmation:

D'you always do ,that? Just follow your ,impulses?

Now read the following aloud with attention to the differing tones:

A: Get out of my house.
B: Do you really want me to?
A: You're trespassing, and you know it.
B: You could call the police, I suppose.
A: What's more I shall.
B: But then they would want to know how you've come by all that silver.
A: Silver?
B: Oh come on. We both know you live off criminals.
A: We all live off others in some way.

Reference

Vocabulary	Idiom	Structure and Pronunciation
anarchist to communicate to count infringement liberty to live off someone point (use) to relax to trespass to trip up to get in the way of	Go ahead. I shouldn't worry. It's all the same to me. So what? That's your problem. Why don't you relax?	It's not *what* we are but what we do. *What* use is there in arguing? Chairs are made (for people) to sit *on*. *What about* playing your guitar? Hasn't he been asking you? But I might want to. You 'know I do. I do, you ,know.

Composition

Exercise 10

Imagine you are conversing with a rather laconic yachtsman about to sail alone round the world and whose answers are set out below. Write out your side of the conversation:

I hope to. I want to. I ought to. I expect to. I shall try to. I expect I'll have to. I'll remember to. I intend to.

Exercise 11

Imagine you are reasoning with a young man who is giving up his job to live in a commune in Tibet, and that your conversation begins as below. Read through again the conversation beginning this lesson and then finish off the conversation below:

YOUNG MAN: So I felt like saying goodbye to society and living in Tibet.
YOU: Do you always just follow your impulses?
YOUNG MAN: What else is there to follow?
YOU: But wouldn't you mind giving up all your friends? And what about your job?

Exercise 12

Suppose you are explaining to a friend how your tape-recorder works. He is repeatedly asking "What's this for?" *and you try to answer all his questions. Write out the conversation using any of the items from the vocabulary below:*

portable
tape-deck
spool
button
play
to record
to rewind
knob
volume
tone
switch
microphone
plug
socket
to start
to stop
to turn up/down
to thread (a tape)
capstan (the peg on which the spool is placed)

17

Barbara and Harry are talking together after their visitor has departed. The mood is contemptuous criticism.

Conversation

BARBARA: **Really, I don't know what we're coming to!**
HARRY: **Things certainly aren't what they used to be. No one seems to care any more.**
BARBARA: **That young man! He looked so extraordinary.**

HARRY: **I'd have thought all that long hair was such a nuisance. I suppose though it did cover his dirty neck.**

BARBARA: **He's just a parasite! Not working! Helping no one but himself. He doesn't seem to give a damn about anything.**

HARRY: **Sometimes I wonder if our whole society isn't collapsing about us.**

BARBARA: **What's so awful is the way these young people have all had it so good. They can't even remember the war!**

HARRY: **Well, that's the trouble! Everything's been too**

easy for them. They've never had to struggle as we had to.

BARBARA: And the way they put all the blame for everything on their parents.

HARRY: Yes – I remember meeting a young man in London who said that the mess the world's in is entirely the fault of our generation.

BARBARA: What nonsense!

HARRY: And that the very fact that we grumble about the younger generation shows how stupid and insensitive we are. That if more intelligence and sympathy had been shown we'd get on better with them.

BARBARA: How unfair. After all, we've done our best.

HARRY: Of course I suppose it is our generation who have been in charge of things. Mistakes have been made of course.

BARBARA: Yes, but well look at the problems we were left with by our parents' generation! Look at the first world war. They started that and it produced problems that were almost impossible to solve.

HARRY: Yes – I'm sure that's true.

BARBARA: And talk of hypocrisy there! It was our parents' generation who covered everything up. A lot of intelligence and sympathy they showed! We were much more emancipated.

HARRY: Yes. D'you realize we're talking about our parents' generation in exactly the same way as that young man talked about us. Perhaps the truth is that all parents everywhere have always been to blame!

Comprehension

1. Why is Barbara so angry with the young man they found asleep in their house?
2. What sort of changes in society have they noticed?
3. How do they explain these changes?

4. According to the young man Harry met in London, who is responsible for the world's problems?
5. Why did the young man think the older generation stupid and insensitive?
6. Why does Barbara think the young man's comments unfair?

7. Why does Barbara think that her generation had the most difficult problems to solve?
8. What does Barbara think of her parents' generation?
9. How does Harry explain why there is always a difference of opinion between one generation and the next?

Vocabulary

EXPRESSIONS OF CONTEMPTUOUS CRITICISM

I don't know what we're coming to!
Things aren't what they used to be!
He doesn't give a damn about anything.
What's so awful is . . .
The trouble is . . .
How ridiculous (unfair, disgusting, etc. . . .)!
Talk of hypocrisy!
A (fat) lot of intelligence they showed!

a parasite	*person or animal living on (off) another*
to collapse	*fall down, break to pieces*
opportunity	*favourable time or chance*
to struggle	*fight, make great effort*
in charge of	*in command of*
mess	*disorder, state of confusion*
generation	*about 30 years*

hypocrisy	*making oneself appear good*
hypocrite	*a person guilty of hypocrisy*
to conceal	*hide*
insensitive	*not quick to receive impressions*
to emancipate	*set free*

Exercise 1

From the expressions above find equivalents to the underlined:

1. You may think Mr. Grimes is mean. If you want to have a good example of meanness you want to meet Mr. Scrooge.
2. We're going from bad to worse.
3. You didn't show much initiative, I must say!
4. He's completely irresponsible.
5. The disturbing fact about the matter is that he is completely irresponsible.

Exercise 2

Using items from the vocabulary above, re-express the underlined in the following speech:

'And what I'm urging you to do, ladies and gentlemen, is to free yourselves from the confusion in which our fathers have left us. Take heart and fight against the fall of our abominable society and seize the chance to lay bare the hidden guilt of our masters who make themselves appear so virtuous.'

Structure

Notice the structure used to *and Infinitive meaning* was (were) accustomed *in the following:*

Things certainly aren't what they used to be.

The colloquial negative and interrogative forms are:

Did they use to be?	(*formal:* Used they to be?)
They didn't use to be.	(*formal:* They usedn't to be.)

Exercise 3

Using colloquial forms of 'use' *re-express the following:*

1. They would put all the blame on their parents.

2. Were they in the habit of covering everything up?
3. It's true they didn't tend to make a mess of things the whole time.
4. He was wont to produce problems that were almost impossible to solve.
5. The older generation was habituated to concealing a lack of sensitivity with puritanical zeal.

Exercise 4

Notice the difierence between though (however) *and* although (in spite of the fact that):

I suppose though it did cover his dirty neck.
I think although they were hypocritical they had at least a code of morals.

Re-express the following using though *and* although *where appropriate:*

1. In spite of the fact they were insensitive they were not entirely stupid.
2. He may have long hair but he isn't dirty.
3. They are nice young people; they do look so extraordinary, however.
4. Young people today don't have an easy life; yet they've never had to struggle as we had to.
5. No matter how he might appear not to give a damn, he is really a very responsible person.

Exercise 5

Notice the use of remember + to + *Infinitive* (not to forget to) *and* remember + *Gerund* (recall).

Example

Please remember to lock the front door when you come in.
I remember locking the front door, so the burglar must have forced his way in.

Select the correct structure from the above to re-express the following:

1. I don't forget meeting that long-haired young man in London.
2. Please make sure to get your hair-cut.
3. The way we had to struggle when we were young is still very clear in my mind.

4. Don't forget to show a little more intelligence and understanding.
5. The times we criticized our parents - you can't forget those!

Exercise 6

Notice the shortened forms of he isn't working *and* he helps no one *in the following:*

He must be a parasite! Not working! Helping no one but himself.

Express the following using similarly shortened forms:

1. That's our society, which doesn't give a damn and is collapsing about us.
2. And this is the younger generation: they are given every opportunity, they are finding everything too easy for them and are getting thoroughly bored because of it.
3. Her fiancé turned up at the church. He was wearing blue jeans. He had a guitar in one hand. He didn't give a damn about anyone or anything.
4. Look at his parents. All they do is to decorate their homes, look at television for hours and dream about holidays on the Costa Brava.
5. But what about the war? It wrecks family life. It brings suffering to soldier and civilian. It produces problems that endure year after year.

Exercise 7

Study the following structures, which describe what might have been done if circumstances had been different.

If we *had shown* more intelligence we *should have had* nothing to complain about.

Using similar structures re-express the following:

1. I wish the war had never happened. We shouldn't have had so many problems.
2. In different circumstances her parents might have been quite nice people.
3. Mistakes could have been avoided with more understanding on the son's part.
4. Less stupidity and women's emancipation would have been assured.
5. More honesty, less hypocrisy in 1872 and a happier world in 1972.

Pronunciation

Exercise 8

Parenthetical statements (statements inserted for explanation into the main structure) are usually spoken at a low pitch and with an even tone), e.g.:

The young man, *who ˈsaid that the ˈworld was in a ˌmess,* put the blame on the older generation.

Read the following aloud with a low pitch and even tone on the parenthetical statements:

1. Harry, who hates young men with long hair, said that everything had been made too easy for the younger generation.
2. And he had the cheek – he couldn't even remember the war – to say I had led a boring life!
3. A social parasite, not working and living off society, he simply plays his guitar all day.
4. And what – if I may put the question bluntly – have you ever done for society?
5. Mistakes have been made – after all every generation makes mistakes – but how have they affected you?

Exercise 9

Notice how a speaker can express irony (meaning the opposite of what your words say) by inverting the usual order of the statement:

They showed a lot of understanding — A lot of understanding they ˈshowed!

and by extra stress on the subject:

A lot of understanding ˈthey showed!

In a similar way re-express the following to mean the opposite of what the words say:

1. They show a lot of intelligence.
2. He's a great help.
3. Ours is a wonderful society.
4. I certainly don't think our parents solved a lot of problems.
5. It's clear that he hasn't turned out to be an honest and helpful fellow.

Reference

Vocabulary	Idiom	Structure and Pronunciation
in charge of to collapse to conceal to emancipate generation hypocrite insensitive mess opportunity parasite to struggle	What are we coming to? Things aren't what they used to be. He doesn't give a damn. Talk of hypocrisy!	They used to be. Did they use to be? They didn't use to be. Although he was poor he was honest. He was honest, though. Remember to shut it. I remember shutting it. If his parents had helped he'd have been different. David, that ˌyoung ˌlong-haired ˌboy, is an anarchist. A lot of help ˷he is!

Composition

Exercise 10

Read the following from a letter in a newspaper criticizing the younger generation. Write a reply to the editor in defence of today's young people.

Sir,

I am in complete agreement with Mr. H. E. Square's article: 'Things Aren't What They Used To Be'. It is true that the young people of today care only about wearing extraordinary clothes. They have never had it so good, and are given every opportunity but throw it away for amusement and music. We live in a world of change and challenge, but has history ever shown that mankind's future can be built by dreamy long-haired youths wielding guitars?

Yours faithfully,

Exercise 11

Read the following and describe what might have happened if the circumstances had been different for Jimmy. Begin like this:

'If Jimmy's grandmother hadn't been ill . . .'

Jimmy was up before the magistrate. He had broken the law by travelling on the Underground without a ticket. When asked by the magistrate to explain he said that his grandmother was ill and he had wanted to visit her. On the way to the station he had lost his money through a hole in his pocket, but since he had promised his grandmother to visit her that evening he couldn't turn back. There had been no inspector at the entrance to the trains and he had already boarded a train by the time he realized he might get into trouble. At the end of his journey he had tried to slip by the ticket-collector but there were too few passengers for him to pass by unnoticed. The collector had taken Jimmy's address and the following day a policeman had called at Jimmy's house.

18

Barbara has tried to carry something too heavy for her and has hurt her back. She is lying on the floor waiting for the doctor to arrive. The moods here are fear on Barbara's part and reassurance on Harry's and the doctor's.

Conversation

BARBARA: **It's awful. I can't move without great stabs of pain.**

HARRY: **There!**

BARBARA: **It's terrible. Just think. One moment I'm full of energy and activity and the next I'm stretched on the floor unable to move.**

HARRY: I'm sure it'll be all right when the doctor arrives.

BARBARA: Suppose it isn't. Suppose I've got to lie in bed for the rest of my life or use a wheel chair.

HARRY: It's very unlikely. I'm sure you've just strained something.

BARBARA: I feel so afraid. Think of years and years just looking at the ceiling. It happens to some people.

HARRY: You mustn't upset yourself. It doesn't do any good.

BARBARA: I know. But what can I do? I'm sure the doctor will hurt me.

HARRY: He won't. He'll probably get you right in no time at all. After all with modern medicine —

BARBARA: Yes, just think of being ill a hundred years ago.

HARRY: Well, it isn't a hundred years ago.

BARBARA: No anaesthetics. They used to make patients drunk before cutting off their legs with a saw, didn't they?

HARRY: But that's all over.

BARBARA: And people dying suddenly of appendicitis without even knowing what was happening.

HARRY: Well, we're luckier now. (*Bell rings.*) Ah, there's the doctor.

BARBARA: If only I hadn't tried to lift that bookcase. Suppose I have to go to hospital. It may take years.

DOCTOR: Hello, Mrs. Sallis. Taking a rest on the floor are you? Well, well, well. Trying to lift something too heavy for you, your husband tells me.

BARBARA: Yes. Will it be all right?

DOCTOR: I expect so. Now try and get up.

BARBARA: But it's too painful.

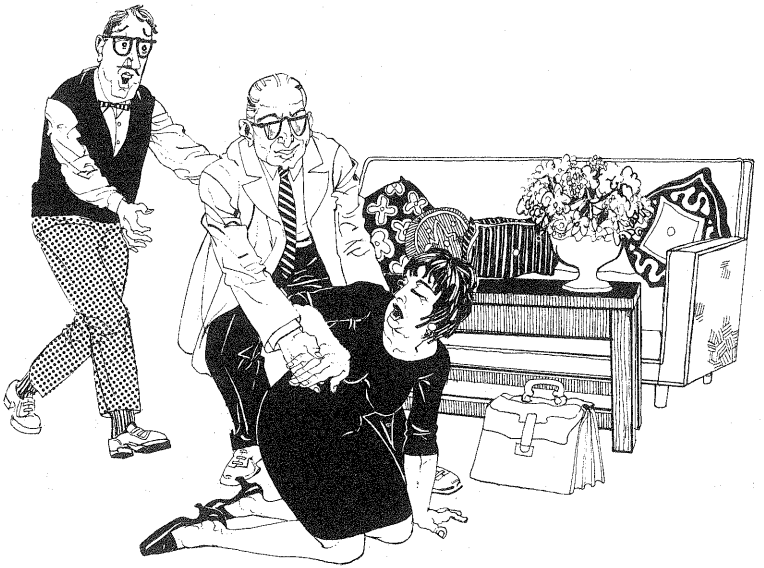
DOCTOR: Come on. I'll help you.

BARBARA: Ouch.

DOCTOR: That's it. Now give me your right hand. Fine.

BARBARA: Oh. You shouldn't pull —

DOCTOR: No. Is that all right?



BARBARA: **Well. Yes. It seems to be. How did you do that?**

DOCTOR: **Oh, just a question of getting things into place again.**

Comprehension

1. Why can't Barbara get up from the floor?
2. Who is Harry waiting for?
3. What is Barbara afraid of?

4. How does Harry try to reassure her that she will be all right?
5. Has Barbara appendicitis? Why does she mention it?
6. What is an anaesthetic?

7. How does the doctor know what happened to Barbara?
8. Why does he ask Barbara to get up?
9. How does he succeed in curing her?

Vocabulary

EXPRESSIONS OF REASSURANCE

There, there. That's all right.
I'm sure it's just . . .
You mustn't upset yourself.
It's all over now.
That's it.

stab	*pierce or wound with a pointed weapon*
wheel chair	*chair with large wheels for invalids*
strain	*injure through over-exertion*
upset yourself	*to trouble oneself with worry*
appendicitis	*diseased condition of the appendix*

Exercise 1

Use the items below to make conversations similar to the following :

A: But I just blacked out and the next moment I was stretched on the floor.
B: Nothing to worry about (**X**). You're as right as rain now.

A: You're quite sure I'm all right?
B: Absolutely (**Y**).

(**X**)	(**Y**)
It's all over now.	I'm sure it was just strain.
There, there. It's all right.	You're fine.
You mustn't upset yourself.	After all, you only fainted.
Everything's in order.	No cause for alarm at all.

Structure

Exercise 2

Notice how adverbial expressions of place usually precede those of time :

And I've got to lie *in bed for the rest of my life.*

Re-express the following pairs in one sentence:

1. She was stretched on the floor.	She spent the whole afternoon there.
2. He was an invalid for two years.	He had to sit in a wheel chair.
3. Barbara was afraid of spending years and years as a patient.	She would have nothing else to do but look at the ceiling.
4. The doctor stood at her bedside.	He remained for a few minutes.
5. They had to go to hospital.	They went every morning.

Exercise 3

Notice in the following that for *is used with a period of time but* since *with a point in time:*

I haven't been to hospital *for* fifteen years.
I haven't been to hospital *since* 1957.

Use either for *or* since *to re-express the following appropriately:*

1. He last went to hospital ten years ago.
2. He went to hospital last winter and now he's there again.
3. I last read 'Alice in Wonderland' when I was a child.
4. The postman's been ringing their bell. He started ten minutes ago and is still ringing.
5. She's a doctor. She took up her practice many years ago.

Exercise 4

Notice the use of without + *Gerund in the following:*

People died of appendicitis without knowing what was happening.

Use without + *Gerund to re-express the following:*

1. Barbara tried to lift a bookcase. She didn't realize how heavy it was.
2. She didn't think what she was doing and tried to lift the bookcase.
3. In those days doctors used to operate but gave the patients no anaesthetic.
4. Barbara's doctor was able to put things into place again and used no special equipment to do so.
5. Barbara's doctor cured her and didn't need to have her brought to his surgery.

Exercise 5

Negative tags usually follow affirmative statements and vice versa. Notice, however, an affirmative tag follows an affirmative statement in the following:

Taking a rest on the ˈfloor, ˌare you? = I'm going to change your intention to take a rest on the floor.

Notice that the question tag in the above is always spoken with a rising tune beginning low.

Re-express the following and read aloud:

1. You think you're going to operate but I'm not going to let you.
2. It may be your intention to remove my appendix but I'm not allowing you to do so.
3. He's going to try to lift that bookcase but he won't manage it.
4. So it's the doctor's idea to pull her arm back into place – that's what he thinks!
5. You thought you would have to spend the rest of your life in a wheel chair and you were quite wrong.

Exercise 6

Notice that a result clause need not always accompany a past conditional clause, particularly when only *follows* if.

Example: If *only* I hadn't tried to lift that bookcase.

Re-express the following in a similar way and leave out the result clause:

1. If the doctor had come earlier, I shouldn't have had to go to hospital.
2. I shouldn't have had to spend months in a wheel chair if I'd looked where I was driving.
3. With more help I'm sure I could lift it.
4. Supposing we could get more money things might be better.
5. Had the burglar not stolen all the silver we should have been completely happy.

Pronunciation

Exercise 7

Notice that expressions of reassurance and consolation are often spoken in a low monotone:

ˌThere, ˌthere; ˌthere, ˌthere.

Read the following aloud:

1. There's no need to upset yourself.
2. No cause for alarm now.
3. Nothing to worry about.
4. Come along now; stop crying.
5. Oh, it's just a bruise.

Exercise 8

Read the following aloud in a tone appropriate to the bracketed implication:

1. There's the ˌdoctor. (I've been expecting him.)
2. There's the d̂octor. (I wasn't expecting him.)
3. There's the d̆octor. (I can't believe he's a doctor.)
4. There's the ˏdoctor. (Now we'll see what's wrong with you.)
5. There's the ˋdoctor. (I must just say hello to him.)

Reference

Vocabulary	Idiom	Structure and Pronunciation
appendix appendicitis to stab to strain to upset oneself wheel chair	There, there! That's it. It's all over now. I'm sure it'll be all right. You mustn't upset yourself.	He had to lie *in bed for months.* I haven't seen a doctor *for years.* I haven't seen a doctor *since* 1965. They operated *without using* an anaesthetic. If *only* she hadn't lifted it! Taking a rest on the ˋfloor, ˏare you? ˏThere, ˏthere; ˏthere, ˏthere!

Composition

Exercise 9

Imagine you are alone in a doctor's waiting-room. An elderly lady comes in. She has just been involved in a car accident but is more shocked than physically hurt. She begins to tell you what effect the accident has had on her. You do your best to console her. Write out the conversation.

Exercise 10

Having recovered from her accident Barbara writes to Peter and Pamela telling them how it happened and how the doctor helped her. Write out her letter.

19

Barbara has a visitor, a Mrs. Grigson. The expression here is gossip. Mrs. Grigson has a local accent in English.

Conversation

MRS. G.: **No – it's really the most extraordinary community here if only you knew about them.**

BARBARA: **Really.**

MRS. G.: **Oh, yes. Now of course, I don't want to say anything bad about anyone but —**

BARBARA: **But what?**

MRS. G.: **Well you know Major Slade?**

BARBARA: **Yes. That tall man with a limp?**

MRS. G.: **Yes, that's right. Well, d'you know, they do say he's not a major at all. That he came out of prison before he settled down here.**

BARBARA: **Really, what did he do?**

MRS. G.: **Well, of course it's just hearsay and you mustn't pass it on. But apparently he robbed a bank.**

BARBARA: **No!**

MRS. G.: **Yes. And before they caught him he settled all his money on his wife. So they couldn't get it back. And then while he was in prison she died and left it all to him. So now he's a very rich man.**

BARBARA: **But surely they could do something.**

MRS. G.: **Well, apparently not. And now there's all sorts of goings-on at his house.**

BARBARA: **What sort of goings-on?**

MRS. G.: **Oh, terrible. Drunken parties. Windows being broken in the middle of the night. Girls. You**

know. Well, I say it's not right. What it comes to is that we may have a nest of criminals right here in the middle of our village.

BARBARA: Oh, I hope not.

MRS. G.: Well, it keeps me awake at nights thinking about it. Of course it may not be true. You know what gossip's like in a small village. But supposing it were —

BARBARA: I've never met him.

MRS. G.: Oh, he's really sinister. With that limp and a very long nose. Like a bird. Doesn't look you in the face, if you know what I mean. Although in a way, he's not bad looking.

BARBARA: I must keep my eyes open.

MRS. G.: Oh, yes, it's quite a village when you come to think of it. It's nice on the whole. Although as with all small places there's too much gossip. I mean, I always say that talking about people's all right. But I don't like gossip. Do you?

BARBARA: No - no. No, of course not.

Comprehension

1. Describe Major Slade's appearance.
2. What is he supposed to have done?
3. How did it come about that he is so wealthy?

4. How is he said to spend his money?
5. How has everybody come to know how Major Slade lives?
6. What effect has Major Slade's way of life had on Mrs. Grigson?

7. Why does Mrs. Grigson describe the village community as extraordinary?
8. Are Barbara and Mrs. Grigson interested in gossip? Give reasons for your answer?
9. Why is Mrs. Grigson more interested in than frightened of Major Slade?

Vocabulary

EXPRESSIONS TYPICAL OF GOSSIP

If only you knew . . .
Now of course I don't want to gossip but . . .
Well, d'you know . . .
They do say . . .
It's just hearsay but . . .
You mustn't pass it on but . . .
Apparently (he) . . .
Of course it may not be true, but . . .

gossip	1. *talking about other people* 2. *a person who gossips*
limp	*walk unevenly*
hearsay	*common talk, rumour*
pass something on	*tell someone else*
leave something to someone	*to give someone by will at one's death*
goings-on	*strange behaviour or happenings*
drunken	*often drunk, showing the effects of drinking*
sinister	*suggesting evil*
look someone in the face	*look at someone directly*
not bad looking	*i.e. good looking*
on the whole	*in general*

Exercise 1

Make several gossiping conversations from the following table:

A:	If you only knew I could tell you a thing or two Of course it's only gossip	about Major Slade and his goings-on.

B: Surely not!

A: Well, they do say / It's just hearsay but / It may not be true but

he's an anarchist. / he drinks an awful lot. / he's a bank-robber.

B: Oh, I hope not!

A: Well that's what they say but

you mustn't pass it on. / I don't like gossip. / there's no smoke without fire.

Structure

Exercise 2

Notice the use of what *to make an introductory noun clause for dramatic emphasis:*

What it comes to is (that) we have a nest of criminals right in the middle of our village.

Re-express the following in a similar way:

1. He's a bank-robber, so they say.
2. Where does he get all his money; that's what I want to know.
3. You are asking me whether I have been in prison.
4. It interests us how his wife died so suddenly.
5. They are gossiping about all the late parties he holds.

Exercise 3

Notice the use of it *to anticipate a later Gerund:*

It keeps me awake at night **thinking** about it.

Re-express the following in a similar way:

1. Just looking at him makes me frightened.
2. Even when I think of champagne it makes me cheer up.
3. To visit the prison upsets her.

4. When I hear such gossip I get frightfully angry.
5. The mere knowledge of what's going on makes my blood boil.

Exercise 4

Notice that always *can be used with the Present Simple:*

I always say gossip is dangerous.

and with the Present Continuous to express the speaker's annoyance:

I am always saying gossip is dangerous (but nevertheless she still goes on gossiping).

Use the Present Simple and Present Continuous to re-express the underlined in the following pairs of sentences:

1. (a) Mrs. Grigson has an irritating habit of talking about other people's affairs.
   (b) Mrs. Grigson may be a country-woman but she's a fluent talker.
2. (a) What annoys me about Major Slade is his celebrating.
   (b) Major Slade is a regular party-goer.
3. (a) It's a custom for husbands to leave their wives money.
   (b) Really! It's beyond a joke! The husband dies and the wife gets all the cash.
4. (a) Everyone knows that villagers are gossips.
   (b) Those people in the village are the limit! They're habitual gossips.
5. (a) Not a word about her husband's being in prison.
   (b) She's a bore. Talk, talk, talk about her husband's being in prison!

Exercise 5

Notice the more formal conditional form 'were' *which more frequently appears where the conditional clause precedes the result clause:*

But supposing it were true.

Re-express the following beginning with the Conditional Clause:

1. I'd be frightened if it was true.
2. He'd be having all-night parties if he was as good-looking as the Major.

3. I'd be glad he's in prison, if I was his wife.
4. She wouldn't worry, if she was as rich as he is.
5. We'd all go to his party provided that it was a reasonably quiet affair.

Pronunciation

Exercise 6

Notice the rise-fall tone can indicate the speaker invites his listener's surprise:

They do say he's not a major at ^all (what do you think of that?)

He came out of ^prison before he settled down here (aren't you surprised?)

Read the following in a manner similar to the above remembering that the rise-fall occurs on the final stressed syllable of the clause:

1. But he's a major.
2. They say he's a criminal.
3. Apparently he robbed a bank.
4. They say his wife died in mysterious circumstances.
5. He's always filling his house with people and holding drunken parties, you know.

Exercise 7

Notice that the expressions of gossip, since they are often in parentheses, are spoken at a pitch lower than that of the main clause:

Example: Our major – you ˌmustn't ˌpass it ˈon of ˌcourse – is an ex-jailbird.

Now read aloud the following:

1. Mrs. Grigson – it's just hearsay of course – has been left a fortune.
2. What they're saying is – it may not be true of course – the major's wife isn't dead.
3. Well, I don't want to gossip but he's friendly with a girl in the village.
4. Don't breathe a word of course but he's taken to heavy drinking.
5. Apparently he's got a fortune buried in his grounds; of course it's common knowledge in the village, you know.

Reference

Vocabulary	Idiom	Structure and Pronunciation
drunken goings-on (to) gossip hearsay to leave something to someone to limp to pass something on sinister	look someone in the face not bad-looking Well, d'you know They do say It may not be true I don't want to gossip	What it comes to is It keeps me awake thinking about I always say She's always saying Supposing I were the major He's not a major at ^all He's not – ˌdon't ˌpass it ˌon – a major at all

Composition

Exercise 8

Imagine that Barbara meets Major Slade and unintentionally reveals that Mrs. Grigson has been gossiping. The Major is somewhat annoyed and tells Barbara that he knows Mrs. Grigson is always talking about him. Write down the conversation which results between them.

Exercise 9

Imagine that Barbara telephones Pamela and tells her the local gossip about the major. Write down their conversation.

Exercise 10

Suppose that Major Slade is wanted by the police. Write out a police-notice which gives in short his physical appearance, past and probable present circumstances.

20

Barbara goes to the door to be confronted by a salesman.
The expression here is 'fast' sales talk.

Conversation

SALESMAN: **Good morning madam. If I could just take up a moment of your time. I've got a proposition that I'm sure will interest you.**

BARBARA: **Well. I'm rather busy.**

SALESMAN: **Yes Madam, but the whole basis of what I'm proposing to you, is to make you *less* busy. Perhaps not immediately, but in the long run.**

BARBARA: **But . . .**

SALESMAN: **Just a moment of your time now, and it may save you days of work.**

BARBARA: **What is it then?**

SALESMAN: **Madam, have you ever thought about your pipes?**

BARBARA: **My pipes. How d'you mean?**

SALESMAN: **Well, pipes go everywhere, don't they? Through walls, under the floor, over ceilings. Everywhere in a house there are pipes.**

BARBARA: **Well, yes I suppose there are.**

SALESMAN: **And have you ever thought about how, little by little, those pipes get clogged up? Thousands of cubic centimetres of water run through them every day. And each of those cubic centimetres leaves a little deposit, a little smear. Until finally the day comes when no water flows at all!**

BARBARA: **I suppose so.**

SALESMAN: **Now. All over the world, other housewives forget about their pipes. And what has been the result? Impure water.**

BARBARA: **I suppose it *is* a little worrying.**

SALESMAN: **But now a new era has dawned! Thanks to Franco's Flush Fast Water Mixture. Our new invention has made clogged pipes a thing of the past. You no longer need to put on a tap with the hidden worry, 'Will the water flow or will it not.'**

SALESMAN: **By administering Franco's to your water tank at regular intervals you can be assured of a clean system.**

BARBARA: **Yes. Perhaps—**

SALESMAN: **And all it costs you is two pounds for a whole case of Franco's Flush Fast Water Mixture. A dozen sky blue containers set in a cream plastic case with two pages of clear instructions on how Franco's Flush Fast Water Mixture should be used.**

BARBARA: **It sounds a good idea.**

SALESMAN: **Only two pounds! A real bargain if I might say so!**

BARBARA: **Yes, two pounds. Here you are!**

SALESMAN: **Thank you madam. And here's your specially-designed cream plastic case. I'm sure you'll never regret it. Good luck madam. You deserve it. I envy you the thrill of feeling that your pipes are clean at last!**

Comprehension

1. Why doesn't Barbara want to talk to the salesman?
2. How does the salesman propose to help Barbara?
3. What sort of pipes is the salesman referring to?

4. What happens to these pipes?
5. What do dirty pipes produce?
6. How does the salesman say clogged pipes can be cured?

7. How is his product applied?
8. How is it packed?
9. What do you think persuades Barbara to buy the product?

Vocabulary

SALES TALK

in the long run
it may save you
have you ever thought . . .
And what has been the result?
A new era has dawned!

You can be assured (that) . . .
all it costs you is
A real bargain!
You'll never regret it!

proposition	*suggestion, plan*	clog	*become blocked*
propose	*offer a plan suggestion*	cubic	*an expression of volume*
		deposit	*layer*
in the long run	*ultimately*	smear	*mark, stain*
little by little	*gradually*	administer	*apply, put into operation*
era	*period in history*	bargain	*article bought or exchanged cheaply*
system	*organization of working parts*		
case	*large box*		

Exercise 1

Make conversations, using the items below, similar to the following:

A: Good morning, madam. Can I interest you in *a marvellous opportunity*? (**X**)
B: Really, I'm already behind with my housework.

A: But, madam, *You must move with the times.* (**Y**)
B: You mean you want to do my housework.

A: Not I, madam but this marvellous machine. *It costs you hardly anything.* (**Z**)

X

an astonishing proposition
a marvellous new product
a machine without equal
the invention of all time

Y

A new era has dawned.
Your troubles are over.
Housework is about to be revolutionized.
Take advantage of modern technology.

Z

It's a real bargain.
It's really dirt cheap.
I'm almost giving it away.
It's more than a purchase;
it's an investment.

Exercise 2

Rewrite the following extract from a boardroom speech using vocabulary items for the words underlined:

'Gentlemen, you may have noticed the large boxes in the entrance to the new office-block, and I am delighted to announce that our firm has entered upon a new period in its history which will ultimately revolutionize our selling organization by way of a new machine easy to put into operation and guaranteed to overcome those crises when the pipes – so to speak – of our communication become blocked. At twenty-thousand pounds it is an inexpensive purchase which we can arrange to pay for gradually. I offer our thanks to Mr. Jones whose suggestion to install a computer will help us to advance into the age of technology.'

Structure

Exercise 3

Notice rather *used as* quite *in the following:*

Well, I'm *rather* busy.

Rather *may also indicate preference:*

I should prefer to use my hands *rather* than a machine.
I would *rather* clean with a broom.
I would *rather* that salesman stayed away.

Re-express the following using rather *in the above ways:*

1. He's talking quite fast.
2. He's quite a fast talker.
3. I'd prefer to forget about my pipes.
4. In preference to Franko's Flush they'd use salt.
5. We'd be happier if he talked less and sold more.

Exercise 4

Notice the difference in meaning between rather = quite *and* fairly = moderately:

I'm rather busy. Please go away.
I'm fairly busy. But please come in.

Choose the appropriate word to re-express the underlined in the following:

1. He's quite an efficient salesman with a reasonably good sales-record.
2. Are you keen on Franko's Flush? Oh, quite!
3. Are you knowledgable about pipes? Well, moderately.
4. I must say these pipes are clogged up. Yes, we've been administering moderately large amounts of Franko's.
5. Your wife's quite bright isn't she? Yes reasonably intelligent, I suppose.

Exercise 5

Notice the dramatic effect obtained by postponing the subject and its verb and beginning the statement with an initially unrelated phrase:

All over the world, other housewives forget about their pipes.
Thanks to Franko's Flush, you can be assured of a clean system.

Re-express the following to convey similar dramatic effects:

1. There are pipes everywhere in a house.
2. You can't get rid of that salesman once he's got his foot in the door.
3. The deposits build up inside the pipes little by little and day by day.
4. What I am offering to you, madam, is a dozen sky blue containers filled with this amazing powder and set in a cream plastic case specially designed.

5. The thrill of having clean pipes is yours for the asking and a small sum of two pounds.

Exercise 6

Notice the use of won't *to indicate refusal, even in the case of machines:*

Our water tank *won't* work; it's clogged up.

Use won't *to express the ideas in the following and similar to the above:*

1. The computer has a malfunction and all order-processing has been suspended.
2. I've been trying to get the front door open but it refuses to budge.
3. That's a pity; the engine has seized up and nothing can turn it.
4. His proposition is quite ineffectual.
5. The present system is not constructed to admit individual preferences.

Pronunciation

Exercise 7

Rising tones can enliven statements since they add suspense by indicating that more information is to come:

Just a moment of your time „now, and it may save you days of work.

Read the following aloud in a lively manner:

1. It's a proposition that I'm sure will interest you.
2. For the mere sum of two pounds down and your signature on this form you can enter the technological age.
3. By administering this powder to your water tank at regular intervals your worries will be over.
4. A woman like yourself, madam, with little ones to care for, a husband to look after, and a thousand and one things to see to every day, deserves the special consideration that only Franko's Flush can give.
5. The whole basis of what I'm proposing to you, neither for profit nor for personal gain, is, to say the least and as honestly as I can, to make you less busy.

Exercise 8

Emphasis is not only achieved by the force with which syllables are said but also by pausing slightly before the syllable emphasized, e.g.:

And all it costs you is / two pounds for a / whole case of / Franko's / Flush Fast / Water Mixture.

Read the following pausing slightly before the syllables you emphasize:

1. Only two pounds! A real bargain.
2. Good luck, madam. You deserve it. You'll never regret it.
3. I am absolutely sick and tired of your infernal chatter!
4. Can't you hear? Please get your foot out of my door immediately!
5. And here they are, ladies and gentlemen, a dozen fine containers set in a beautiful cream plastic case with wonderfully clear, simple instructions and yours not for five, four, three but two pounds only.

Reference

Vocabulary	**Idiom**	**Structure and Pronunciation**
to administer bargain case to clog cubic era little by little in the long run to propose proposition to smear system	A new era has dawned A real bargain All it costs you is . . . You can be assured (that) It's dirt cheap Have you ever thought . . . You'll never regret it!	I'd rather clean the house. I'd rather you cleaned the house. He's a fairly good salesman. He's a rather good salesman. All over the world pipes are clogged. The tank won't work. For two pounds down I can promise you a revolution! Two pounds for a / whole case of / Franko's / Flush Fast / Water Mixture.

Composition

Exercise 9

Imagine that you are the salesman for Franko's product. Describe to a colleague how you succeeded in selling to Barbara.

Exercise 10

Write the script for a commercial advertisement for Franko's Flush Fast Water Mixture to take up about fifteen seconds on television.

Exercise 11

Imagine that you are now the Managing Director of the Franko firm. You are interviewed on television as an example of how the humblest salesman can make good. Write down the main part of the interview including how you used to sell from door to door.

21

Harry and Barbara have decided to go up to London for a time. They are just leaving. The mood here is panic.

Conversation

BARBARA: **Oh, I hope we haven't forgotten anything!**
HARRY: **I don't think I packed my electric razor!**
BARBARA: **Harry, the taxi'll be here any moment.**
HARRY: **Where is it?**
BARBARA: **You're rumpling all your clothes. Do be careful!**
HARRY: **Here it is.**
BARBARA: **What time is it?**
HARRY: **Er . . . a quarter to twelve.**
BARBARA: **No! And the train leaves at twelve! What's**

happened to that taxi! Are you sure you rang them?

HARRY: **Of course I am. My suit trousers aren't here. Did I put them in?**

BARBARA: **Oh, Harry! We're going to miss our train! Ah, here's the taxi.**

HARRY: **They don't seem to be here.**

BARBARA: **What?**

HARRY: **My trousers!**

BARBARA: **Oh, you are hopeless. They must be in the bedroom.**

HARRY: **I'd better go up and fetch them.**

BARBARA: **But hurry.**

NEWSPAPERMAN: **Morning.**

BARBARA: **Oh, no.**

NEWSPAPERMAN: **Everything all right?**

BARBARA: **Where's the taxi?**

NEWSPAPERMAN: **What taxi?**

BARBARA: **We're waiting for a taxi.**

NEWSPAPERMAN: **Well, I don't know. I'm from the newsagent.**

BARBARA: **The newsagent?**

NEWSPAPERMAN: **Yes, you see I came round to ask if you'd mind paying your paper bill.**

BARBARA: **Yes. Of course. But we're just off to catch a train.**

NEWSPAPERMAN: **I see. Yeah, well, if you *could* pay it . . .**

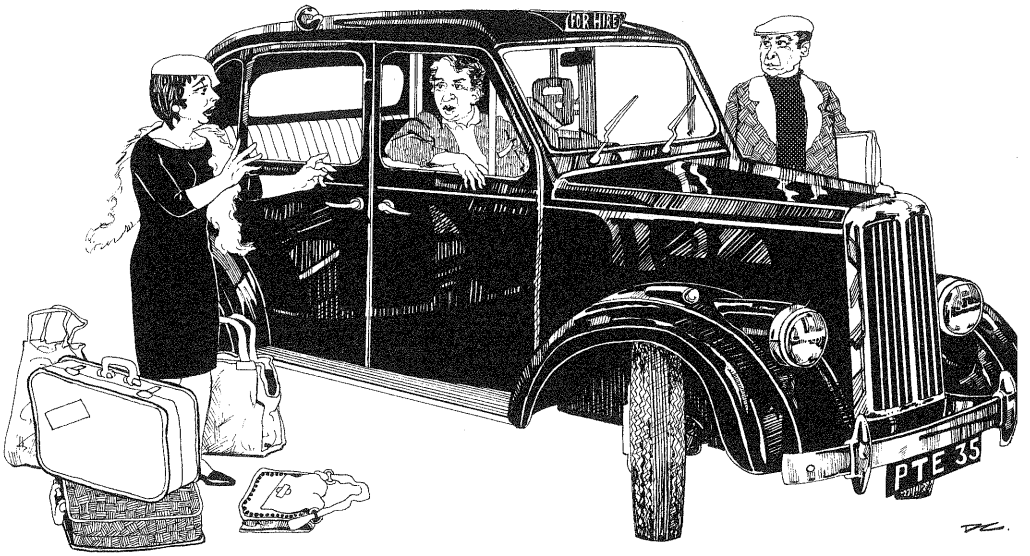
BARBARA: **The thing is we're late! Excuse me.** (*Calls*) **Harry!**

NEWSPAPERMAN: **But what about my bill?**

BARBARA: **Well, my husband has our money and he's upstairs. Oh dear. Where's that taxi?** (*Calls*) **Harry!**

BARBARA: **If we don't catch this train, we'll miss Pamela and Peter.**

NEWSPAPERMAN: **Who?**



BARBARA: **Pamela and Peter.**

NEWSPAPERMAN: **Oh. Eh?**

BARBARA: **Ah, here we are at last.** (*Calls*) **Harry! – the taxi's here. What on earth are you doing? Harry!**

DRIVER: **Morning.**

BARBARA: **Oh, we thought you weren't coming.**

DRIVER: **I always arrive exactly on time. No point in hanging about. You ready?**

BARBARA: **Yes – I mean – no.**

NEWSPAPERMAN: **She can't find her husband see. He's upstairs somewhere with all the money.**

DRIVER: **Well, I hope you find him, I can't stay here all day!**

NEWSPAPERMAN: **And I want my bill paid.**

Comprehension

1. What are Barbara and Harry waiting for?
2. Why does she think Harry has not telephoned?
3. Why is Harry going up to his bedroom again?

4. Why is Barbara disappointed when she opens the front door?
5. What is the man asking for?
6. Why can't Barbara pay him immediately?

7. Who are Barbara and Harry going to visit?
8. Why is the taxi-driver always punctual?
9. What do you think the man from the newsagent imagines to be the situation?

Vocabulary

EXPRESSIONS OF NERVOUS HESITATION

- I mean -
- er, er, er -
- well what I'm trying to say is -
- excuse my hesitation -
- you know, er -

to rumple	*to crease up*
newsagent	*shopkeeper who sells newspapers, magazines, etc.*
paper bill	*bill for newspapers etc.*
to hang about	*to wait doing nothing*

Exercise 1

Make similar conversations using the items from the expressions above :

A: My friend has gone off - *what I mean is* - he'll be back in a moment with the tickets.
B: Well, I hope you've got tickets.
A: Oh yes - *well, that's to say* - we did have tickets.
B: And I hope you've still got them, otherwise you'll have to get off.

Structure

Exercise 2

Notice the difference in implication between :

I don't think we've met. (not until this moment)
I don't think we met at Pamela's party.

Complete the following with the appropriate tense of the verb in brackets:

1. Stop looking through your things, Harry; you (pack - razor)
2. I remember you (pack - razor) after you shaved this morning.
3. No need to worry, I (ring - taxi).
4. But I told you; I (ring - taxi) a moment ago.
5. Well, as you can see, somebody (run into my car).
6. Somebody (run into my car) while it was parked outside your house.

Exercise 3

Notice the use of going to *to express the speaker's feeling that something is likely to happen:*

We're going to miss our train.

Re-express the following in the same way:

1. Barbara's about to get very angry with Harry.
2. He's on the point of rumpling all his clothes again.
3. It looks like rain.
4. One of these days your unlocked car is sure to be stolen.
5. Look, Barbara's about to nod off again.

Exercise 4

Notice the pattern had better + *Infinitive meaning* 'it would be wiser if' *:*

I'd better go up and fetch them.

Use this pattern to re-express the following:

1. It would be wiser if you went to bed now.
2. Take my advice and give up smoking.
3. Call the police, that's the answer.
4. There's nothing else for it but to have an early night.
5. Don't wake him up, it would be tactless.

Exercise 5

Notice the use of the Simple Past in the following:

Oh, we thought you weren't coming (and here you are).

Add similar sentences to each of those below:

1. We didn't see you at the station, so . . .
2. I am surprised to see you smoking, I . . .

3. He was dressed in a policeman's uniform, so . . .
4. What are you doing walking about in your pyjamas, I . . .
5. We had no idea you were in hospital, we . . .

Exercise 6

Notice the pattern: Subject + Verb + (Pro)noun + Past Participle:

Example: I want my bill paid.

Re-express the following using the pattern above:

1. I insist on your being moved.
2. Please speak up otherwise we can't hear you. (make)
3. Have you ever had the opportunity to hear someone sing that tune properly?
4. You wouldn't like to find someone had burgled your house.
5. You've seen someone do this trick before, haven't you?

Pronunciation

Exercise 7

Notice the high rising tone on the question word to express I can't hear (understand) you*:*

HARRY: They don't seem to be here.
BARBARA: 'What?
HARRY: My trousers!

Practise with the following:

1. I'm going to be sick. What? Sick. What? Oh, never mind.
2. A good party. What? A good party. Oh yes, very hearty.
3. Watch out! What? I said look out. Ouch.
4. The baby's swallowed its rattle. What? Its rattle. What? Never mind I'll buy another.
5. Name, please. Montmorency. What? Montmorency. What? Monty.

Exercise 8

A similar rising tone is used when people are called from a distance, e.g. ' Harry! Harry! Can you come downstairs, please.' *For the same reason the final syllable is prolonged.*
Example: hæri: hæri:

Practise with the following :

1. Mary! Mary! Can you let Barbara in?
2. Peter! Peter! Come on, your breakfast's getting cold.
3. Pamela! Pamela! Do come out of the bath, dear.
4. Mrs. Grimson! Mrs. Grimson! Where's that woman got to now?
5. Just a moment I'll call him: Mr. Sallis! Mr. Sallis!

Reference

Vocabulary	Idiom	Structure and Pronunciation
to hang about newsagent paper bill to rumple	- I mean - - er, er, er - - well, what I'm trying to say is - - excuse my hesitation - - you know, er -	I think we've met. I think we met last year. It's going to rain. You'd better call the police. We thought you weren't coming. I want my bill paid. 'What? 'Harry!

Composition

Exercise 8

Imagine you have just packed your case and are now talking to yourself and asking yourself questions as a check as to whether or not you have packed everything. Write down your questions and answers.

Imagine the conversation between the newsagent's man and the taxi-driver while they are waiting for the Sallises to come out. They are considering what is probably happening inside the house, and saying what they had better do, when Harry and Barbara appear, pay the bill and get into the taxi, much to the men's amazement. Write down this episode in the form of a conversation.

22

Harry and Barbara have missed their train and are sitting in a slow one, alone in a carriage. The moods here are nagging and sulky resentment.

Conversation

BARBARA: **And what's more your watch was fast!**

HARRY: **What's that got to do with it? It should have made us early.**

BARBARA: **No, it didn't stop us missing the train though did it? Just because you were fool enough to fall through the floor.**

HARRY: **I didn't fall through the floor. My foot got stuck. A floor-board was missing.**

BARBARA: **Well, you should look after the house. That's your responsibility. You should see that it's in proper repair.**

HARRY: **I can hardly test the floors in the attic every day.**

BARBARA: **What were you doing in the attic anyway?**

HARRY: **I was looking for my trousers.**

BARBARA: **In the attic?**

HARRY: **I told you. I couldn't find them anywhere.**

BARBARA: **They wouldn't be in the attic, would they?**

HARRY: **I thought they might be in one of the trunks up there.**

BARBARA: **And they were in your suitcase all the time! It's so typical!**

HARRY: **Oh please Barbara. It isn't typical.**

BARBARA: **And then the newspaper bill. Why haven't you paid it?**

HARRY: **Everyone forgets sometimes.**

BARBARA: **But not all the time. I felt so ashamed. That man behaved as if we were deliberately making off without paying.**

HARRY: **Perhaps that was the impression you gave.**

BARBARA: **Well, I couldn't help it.**

HARRY: **But of course you could! You needn't have told him we were going.**

BARBARA: **No, but –**

HARRY: **If you'd come up straight away and helped me get my foot out of that blasted floor instead of standing in a panic on the doorstep . . .**

BARBARA: **Well there was every reason to be in a panic.**

HARRY: **Just because we were going to miss a train!**

BARBARA: **Well, Pamela and Peter were going to meet us.**

HARRY: **Well, we managed to phone them, didn't we?**

BARBARA: **Yes.**

HARRY: **So?**

BARBARA: **I don't know.**

HARRY: **It's ridiculous!**

BARBARA: **You always forget something.**

TICKET INSPECTOR: **Tickets, please! Can I see your tickets, please? Can I see your tickets please, sir?**

HARRY: **You've got them, haven't you?**

BARBARA: **No, I haven't got them. You have.**

HARRY: **No, really. You took them.**

BARBARA: **But I gave them to you.**

HARRY: **Well, I haven't got them now.**

BARBARA: **Oh, no!**

TICKET INSPECTOR: **I'll come back in a few minutes, shall I? When you've sorted everything out.**

Comprehension

1. Which floor did Harry fall through?
2. What was he doing when he fell through the floor?
3. Why does Barbara think that Harry's responsible for his falling?

4. Where did Harry expect to find his trousers?
5. Why does Barbara think that Harry is so forgetful?
6. Why was Barbara so ashamed when she spoke with the newsvendor?

7. Why was Harry unable to help her?
8. How do Pamela and Peter know what happened to Harry and Barbara?
9. Why does the ticket inspector have to call on Barbara and Harry twice?

Vocabulary

EXPRESSIONS TYPICAL OF QUARRELLING

And what's more, you . . .
What's that got to do with it?
You were fool enough to . . .
You should see that . . .
I can hardly . . .
It's so typical of you.
I couldn't help it.
You needn't have . . .
If you'd . . .
Just because . . .
You're always (forgetting).
But I . . .
No, really.

to get stuck	*to become fixed*
floor-board	*wooden plank mostly in attics and bedrooms*
in proper (good, bad) repair	*in good (bad) condition*
attic	*room within the roof of a house*
trunk	*large box for carrying clothes*
deliberately	*intentionally*
to make off	*to run away*
blasted	*(May God) blast it*
panic	*unreasoning fear*
to sort something out	*to organize, straighten out confusion.*

Exercise 1

Use the expressions above to complete the dialogue below:

A: You were late and what's more you've got no tie on.

B: . . .

A: You should see that you are properly dressed if you're going to have to apologize to someone.

B: . . .

A: That's typical of you. You're always trying to get out of things.

B: . . .

A: Don't waste time apologizing. You'll only make us more late.

B: . . .

Exercise 2

From the above vocabulary choose words roughly opposite in meaning to:

to come loose : unintentionally : heavenly : cellar/basement : dilapidated : calm : handbag : to mix up

Structure

Exercise 3

Notice the following pattern: Verb + (Pro)noun + Present Participle:

Example: It didn't stop us missing the train.

Re-express the following by using a similar pattern:

1. He found Barbara and she was sleeping in an armchair.
2. Barbara and Harry kept the ticket inspector for at least ten minutes and he had to wait until they found their tickets.
3. Barbara caught Harry who was hunting for the trousers to his suit.
4. Harry started Barbara off and she kept complaining for hours on end.
5. They left the newsagent at the door. He was wondering when on earth they would pay the bill.

Exercise 4

Notice the difference in meaning of the following related patterns:

While the newsagent was standing at the open door he *saw Harry run up* the stairs and disappear into the attic.

Just before Barbara closed the door the newsagent *saw Harry running* up the stairs.

Keeping in mind the first pattern expresses a complete action and the second an unfinished action, re-express the following :

1. He watched Harry who was frantically searching for his trousers.
2. He watched while Harry searched for his trousers and discovered them in the attic.
3. They heard the taxi. It drew up outside and the door bell rang.
4. I can hear the taxi outside. Listen. There it is.
5. Can you see the newsagent. Look, he's almost at the door.
6. Barbara saw the newsagent. He came up the drive and rang the bell.

Exercise 5

Notice the Gerund after a prepositional phrase :

There's no point in *hanging* about.

Use the following prepositional phrases to re-express the sentences below :

no use in : no good in : no point in : no future in : no trouble in

1. Looking for trousers in an attic has hardly any point.
2. They'll never get anywhere if they go on looking for their tickets in her handbag.
3. Selling inflatable umbrellas in Central Africa has few prospects.
4. Buying tickets is easy enough but it's another matter to remember to take them with you.
5. I'm not waiting with the bill; they've gone off to London.

Exercise 6

Notice the difference in meaning between the two apparent Future Tense forms in the following :

I'll come back in a few minutes *shall* I?

where the first signifies intention but the second is asking about a person's wishes, i.e. 'Do you want me to?' 'Would you like me to?' *Notice that this latter use appears with the third person also :*

Shall the taxi-driver wait? = Do you want the taxi-driver to wait?

Use this form in re-expressing the sentences below:

1. Would you like me to ring for a taxi?
2. Do you want her to pick you up at the station?
3. The bill can be paid, if you wish.
4. Are you going to pay or are you wanting to see the ticket inspector?
5. The porter will carry your bags, if you wish.

Pronunciation

Exercise 7

Notice the extra stress given to the key-words in a quarrel:

I ˈdidn't fall through the floor.
That's ˈyour responsibility.
In the ˈattic?

Notice, too, in the last example above the extra stress can be accompanied by a rising tone which here expresses astonishment or incredulity.

Read the following with appropriate stress on the key words:

A: You did have the tickets. I gave them to you before we left home.
B: But I didn't have them. You had them in your handbag.
A: In my handbag? But I had no intention of taking a handbag.
B: Really. How should I know what your intentions are?
A: You should know because I'm always telling you but you're never listening.

Exercise 8

A feeling of reproach is conveyed by a low level tone rising on the last stressed syllable.

Example:

A: And then the newspaper bill. Why haven't you ˌpaid it?
B: ˌEveryone forgets ˌsometimes (= I don't see why you're complaining, everyone forgets).

Practise the above intonation with the following replies (B):

A: It's so typical.
B: Oh, come on; it isn't typical.
A: You're always forgetting things.
B: I'm not always forgetting things.

A: I felt so ashamed of you

B: I didn't do anything to be ashamed of.

A: You were in such a panic.

B: You can't call my being nervous panic.

A: Peter's such a young boy.

B: A man of twenty-five is hardly a young boy.

Reference

Vocabulary	Idiom	Structure and Pronunciation
attic blasted deliberately floor-board to make off panic in good (bad) repair to get stuck trunk	And what's more . . . You were fool enough to . . . It's so typical of you. I couldn't help it . . . Just because . . . If only you'd . . . You're always forgetting . . . I can hardly . . . You needn't have . . .	It didn't stop us missing the train. She watched him searching for his trousers. She watched him search for his trousers. There's no point in hanging about. Shall the driver wait? That's ˈyour responsibility. In the ˈattic? I'm not always forgetting ˌthings.

Composition

Exercise 9

Imagine that you and your companion have just got to a theatre only to discover that you've left the admission tickets at home. Write down the quarrel that ensues.

Exercise 10

Suppose you have an elderly relative who is visiting you but is rather

difficult to please. Keeping in mind the structures Shall I . . . *and* there's no use in + *Gerund, write down a short conversation between yourself and your relative.*

Exercise 11

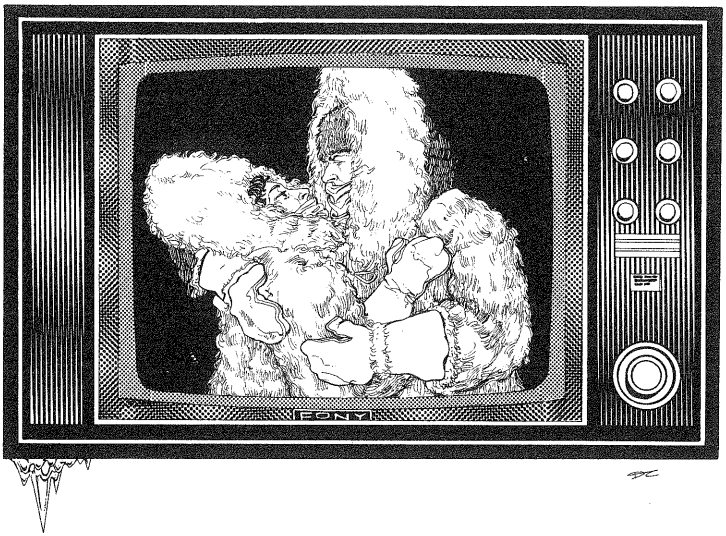
Suppose that Harry has lost the tickets and refuses to pay the inspector, who subsequently makes out a report. Write out what the inspector might say in his report.

23

Harry and Barbara are watching a television play in their hotel room in London. The mood here is breathless passion.

Conversation

HARRY: **Watching television! Is it any good?**
BARBARA: **Not bad.**
ACTOR: **Darling –**
ACTRESS: **Darling –**
ACTOR: **Darling. I've loved you ever since I first saw you.**
ACTRESS: **And I you.**
HARRY: **That's a bit old fashioned isn't it?**
BARBARA: **Sh. I can't hear what's happening.**
ACTRESS: **I only feel sorry that I met you so late. Just think of all the years we haven't had together.**
ACTOR: **Oh Susan.**
ACTRESS: **Oh, Melvyn.**
HARRY: **I wish they'd get a move on.**
BARBARA: **Harry I do wish you'd shut up.**
HARRY: **I won't breathe another word.**



ACTOR: **Susan.**

ACTRESS: **Melvyn.**

ACTOR: **I just like saying your name.**

ACTRESS: **And I yours.**

ACTOR: **I can't believe we're really together at last. That first time I met you. Remember?**

ACTRESS: **Oh how could I ever forget!**

ACTOR: **You standing in the corner of the elevator in that department store.**

ACTRESS: **Hm.**

ACTOR: **Frowning at me because I trod on your toe –**

ACTRESS: **Oh no! because I loved you. I knew it at once. But I didn't want to admit it to myself.**

HARRY: **Oh God! 'Frowning at me because I trod on your toe.' How can you watch such sentimental rubbish?**

BARBARA: **It isn't rubbish. If you knew the background, you'd find it very moving.**

HARRY: **Well, what is the background?**

BARBARA: **Well, he's a fur-trapper and she's the daughter of a murderer, who's fleeing justice in the snow-covered forests of North America.**

HARRY: **Then how did they meet in the lift of a department store?**

BARBARA: **Yes. I don't quite know. That is a bit odd.**

ACTOR: **Susan. Oh Susan.**

ACTRESS: **Oh, Melvyn. Don't ever let me go.**

Comprehension

1. What's Barbara doing?
2. Does she like the programme?
3. What does Harry think of it?

4. Where did Melvyn and Susan first meet?
5. What's a department store?
6. Why did Susan frown at Melvyn?

7. What does Harry think of the love story?
8. What does Melvyn do for a living?
9. Why is their meeting in an elevator odd?

Vocabulary

LOVE-TALK

Darling, Dearest, Dear, Honey, Sweetie.
I've loved you ever since I first saw you.
We're together at last!
How could I ever forget you!
I knew at once I loved you.
Don't ever let us part (me go, etc.).

elevator (*American*)	*lift (British)*
department store	*store where many goods are sold (also multiple-store)*
to frown	*to draw eyebrows together*
background	*setting* (here: *the plot*)
fur-trapper	*person who catches fur-bearing animals*
to flee	*to run away from*
odd	*strange, unusual*

Exercise 1

From the items below make conversations similar to the following :

A: When did you fall in love with me?
B: I've loved you ever since I first saw you. (**X**)
A: But it's been such a long time since we met.
B: But we're together at last. (**Y**)
A: Darling!
B: Dearest!

X

It was love at first sight.
I knew at once I loved you.
I fell for you at once.
Just one look and I was head over heels
To see you was to love you.

Y

Don't ever let us part.
How could I ever forget you!
No-one can take you away from me.
It would break my heart to lose you.
Forever together!

Structure

Exercise 2

Remember that the Present Perfect is used with since *in its temporal sense. It is also used with* for *(showing a period of time up to the present), with* already, yet, ever, never *(meaning* at any (no) time up to the present*)*, just, lately, often, many times, *etc. :*

Use the Present Perfect and the above adverbials to re-express the following :

1. Her father fled two years ago. We've not heard from him since.
2. North America is completely unknown to me.
3. I'm hungry; still no breakfast, you see.
4. Me in love? Gracious, young man! Many times.
5. He's fifteen and already in love.

Exercise 3

Notice the use of just *to mean 'simply, only' :*

Just imagine all those years . . . .
I just like saying your name.

Use just *in the above sense to re-express the following :*

1. I want to be near you. That's all.
2. The very thought of the years and years we have together is wonderful.
3. They sit there and gaze into each other's eyes; nothing else.
4. He has no amusement other than watching television.
5. Here's the elevator. You need only press the button.

Exercise 4

Notice that there is a slight difference between the following :

Remember „you standing in the corner of the elevator?
(you *is the key-word*)
Remember you „standing in the corner of the elevator?
(standing *is the key-word*)

However, possessive + Gerund is considered the more exact.

Example : Do you remember *my* asking about your father?

Use the pattern immediately above to re-express the following :

1. I asked about your father, remember?
2. Do you mind if I call you Honey?
3. She didn't frown on the fact he was going out with her daughter.
4. We all feel sorry that she broke off her engagement.
5. Don't rely on her willingness to give the ring back.

Exercise 5

Notice the use of that *with reference to past time :*

That first time I met you. Remember?
You standing in the corner of the elevator in *that* department store.

Compare the contrasting use of this *:*

This time we are going to stay together.
Now about this department store (the one we are going to talk about now).

Use this *and* that *in re-expressing the following sentences :*

1. You remember the department store I was telling you about? It's gone out of business.
2. Now here's the plan of the department store we're discussing.
3. Did you understand what was just said?

4. I want you to listen carefully to what I'm going to say.
5. So he didn't worry about what had happened; instead he turned his attention to what I shall now describe.

Exercise 6

Let *is used in the sense of* allow *in the following :*

Don't ever let me go.

Note the following ways of expressing permission and re-express them using let *:*

1. Will you allow me to marry your daughter?
2. They gave the fur-trapper permission to flee the country.
3. May I see you home?
4. Children under 16 may not be admitted to this cinema without an accompanying adult.
5. Can I go to the cinema this afternoon, Mum?

Pronunciation

Exercise 7

An affectionate tone is often conveyed by a dramatic fall on the main stress and a lengthening of the vowel within the emphatically stressed syllable :

ˈDarling, ˈdarling, ˈdarling.
ˈSusan, ˈSusan, ˈSusan.

Practise with the following :

1. You marvellous, beautiful, adorable creature!
2. He's tall, dark and handsome.
3. Isn't she a lovely, intelligent and obedient little pussy-cat?
4. You're sweet and kind and pretty and wise.
5. Lot's of lovely, clean, crisp, scrumptious pound-notes!

Exercise 8

When a number of stressed syllables precede the emphatic stress they are often spoken rapidly and at a high level pitch :

I've ˈloved you ˈever since I ˈfirst ˈsaw you.

Such intonation makes possible the dramatic fall from a high to low level on the emphatic stress. The quickened rhythm of the preceding syllables provides an appropriate breathlessness to the passionate tone.

Practise with the following :

1. You can't ever imagine how much I "love you!
2. I only feel so dreadfully sorry that I can't tell you how much I "love you!
3. It's so difficult for me to express the great and undying "passion I have for you.
4. If you don't soon say you'll be mine and completely mine I shall go "mad!
5. No two people could have ever in a million years been so "crazy about each other.

Reference

Vocabulary	Idiom	Structure and Pronunciation
background department store elevator to flee to frown fur-trapper odd	It was love at first sight. Head over heels in love. He's fallen for her. It would break my heart. Do get a move on. I shan't breathe another word.	We've heard nothing since he fled the country. I've just seen that awful film. I'm looking forward to this film. Remember my falling in love with her? Will you let me marry your daughter? "Darling, "Honey, "Dearest. You can't imagine how much I "love you.

Composition

Exercise 9

Suppose that Susan has a second admirer, called Oscar, who, directly after Melvyn has departed, visits her and swears his undying passion in a similar way. Melvyn, who has returned to pick up a hat he has left in the room, overhears the conversation. Write out the conversation ending with Melvyn's only remark: 'When you get to the hat under the chair, that's all mine!'

Exercise 10

Suppose that Melvyn finally gets to the stage of asking Susan's father for her hand in marriage. He prepares a short speech to learn by heart to avoid becoming tongue-tied. Write out what you think he might say.

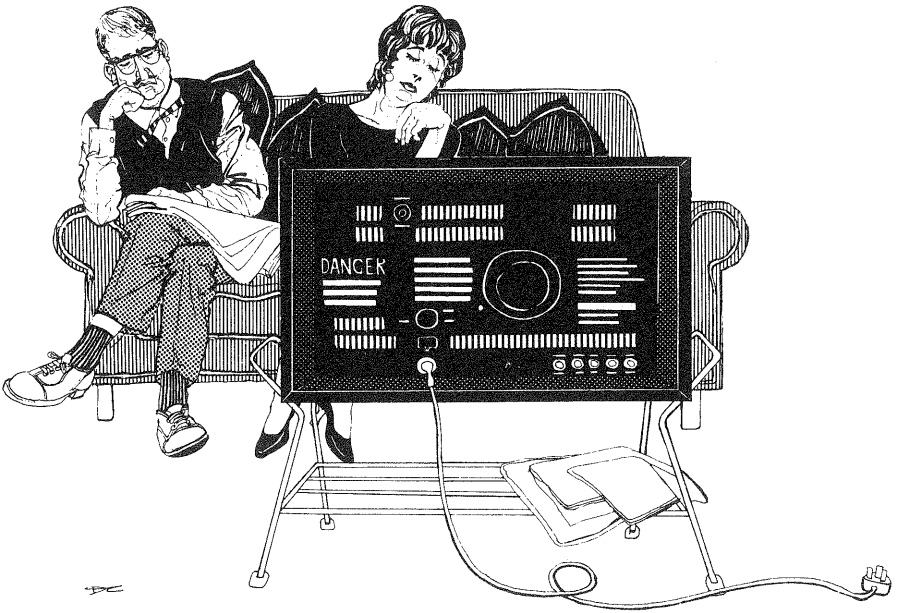
24

Harry and Barbara have just nodded off in their chairs after switching off the television. The mood here is drowsiness.

Conversation

BARBARA: **Are you asleep?**
HARRY: **Almost.**
BARBARA: **So am I. We ought to go to bed.**
HARRY: **M-m.**
BARBARA: **I like being in London again.**
HARRY: **M-m?**
BARBARA: **I like being in London. Don't you?**
HARRY: **M-m. It's all right.**
BARBARA: **Don't you like being here?**
HARRY: **M-m. I like it as a city. I wouldn't want to live here.**

BARBARA: **Anyway, let's get to bed.**
HARRY: **M-m.**



HARRY: **I don't think I've got the energy.**
(*Telephone rings.*)
Oh, no!
BARBARA: **You answer it.**
HARRY: **Hello, oh, hello. M-m, well . . . M-m, good . . . M-m . . . of course . . . M-m, well, we can talk about that. I'll see you tomorrow. Good night. Barbara, wake up. We must go to bed.**

BARBARA: **What's the time?**
HARRY: **It's eleven o'clock.**
BARBARA: **Is that all?**
HARRY: **Yes . . .**

BARBARA: **I dreamt I was sitting on the beach and holding up an enormous shell to my ear and instead of the sound of the sea there was this noise m-m.**

HARRY: **I was on the telephone.**

BARBARA: **Oh, yes. Who was it?**

HARRY: **Alistair Baird. He's on the Board. Come on then. Oh, no! She's asleep again.**

Comprehension

1. Where are Barbara and Harry?
2. What are they doing?
3. Would they both like to live in London again?

4. Why do you think Alistair Baird telephoned Harry?
5. What was Barbara doing while Harry was talking with Alistair?
6. What made her think she was sitting on the beach?

7. Does Barbara think that it's late?
8. How does it come about that Harry and Alistair Baird know each other?

Vocabulary

N.B. There are no new structural expressions in this lesson but there are a number of intonation patterns which express the attitudes of the speakers. These patterns are explained under **Pronunciation** *below.*

Structure

Exercise 1

Notice the implied condition in the following :

I *wouldn't want* to live here. (If someone asked me to . . .)

Write down the conditions implied in the following :

1. I wouldn't like him for a father.
2. I wouldn't do that. You'll slip and hurt yourself.

3. They wouldn't come. Think of some others we can invite.
4. Don't make that proposal to the Board. They wouldn't accept.
5. You wouldn't want to be roused, would you? I was having a nice snooze.

Exercise 2

Would *is also used for asking permission and polite requests :*

Would you mind if I went to bed?
Would you ring back a little later, please?

Re-express the following in ways similar to the above :

1. Please don't ring me up late at night.
2. Have you any objection to my taking it up with you tomorrow?
3. Avoid waking us up when you come in at night, please.
4. Does the thought of Peter living in London upset you?
5. Do what you can to persuade the Board to make an early decision.

Exercise 3

Would *is also used to express probability :*

A: How old do you think Harry is?
B: He would be in his fifties, I suppose.
A: Do you think Barbara's older.
B: No, I guess she'd be a little younger.

Provide similar answers to the questions below :

1. Where do you think the name Sallis comes from?
2. Do you think the Sallis' home is modernistic?
3. What sort of job has Alistair Baird, would you say?
4. How old do you think Pamela is?
5. Who is Lady Stoke-Newington, do you think?

Exercise 4

Can *is often used to express Future time :*

Well, we *can* talk about that tomorrow (not now).

and to express possibility :

You *can* go to London direct.

May *is also used to express possibility :*

You *may* go by surface rail or underground.
Permission to use the Board room *may* be obtained from the Company Secretary.

In questions asking about possibility only can *is used :*

Can this be the place? What an awful house!

Use may *and* can *to re-express the following :*

1. Is this the place, do you think?
2. Television licences are obtainable at your nearest Post Office.
3. Now that you've finished that call I think there's time for coffee before you make your next.
4. Is it possible that Barbara's asleep again?
5. Do you think they are making you Chairman?

Pronunciation

Exercise 5

Remember a falling tone can convey affirmation or agreement even when used with expletives :

A: Are you tired? B: `M-m.

However, a rising tone invites further speaking :

A: You're asleep. B: ´M-m. A: I said you're asleep.

Use the expletive (M-m) *above to reply to the following :*

1. You're learning English?
2. You're doing Lesson 24?
3. You're asleep?
4. You've finished the lesson now.
5. You're not doing this exercise correctly.

Exercise 6

Both rising and falling tones can be combined to give a more enthusiastic affirmation :

A: Would you like some coffee? B: ^M-m. *(rising-falling)*

and a more enthusiastic invitation for further speaking :

A: Then we can have dinner, a bottle of wine and . . .
B: ˬM-m? *(falling-rising)*

Use the expletive above to reply to the following:

1. What about a free trip round the world?
2. I think the time has come for them to make me Chairman.
3. Let's book a flight to the Bahamas, get some new clothes and . . .
4. I was sitting on the beach and along came this gorgeous person and . . .
5. So this large envelope thumped onto the mat and I could hear it ticking.

Exercise 7

A note of reservation or caution is conveyed by a rising-falling-rising pattern:

A: I like living in London, don't you?
B: ˆˇ M-m. I suppose it's all right.

Use the expletive with tones as above to reply to the following:

1. Learning English is great fun, isn't it?
2. You're getting on marvellously, aren't you?
3. Shall we start another lesson straight after we've finished this one?
4. Barbara and Harry are really delightful people.
5. Intonation practice is child's play.

Reference

Structure	Pronunciation
I wouldn't do that. You'll hurt yourself.	Are you doing Lesson 24? ˋM-m.
Would you mind if I went to bed?	You're doing it wrong. ˊM-m.
Would you ring back later?	Have some coffee. ˆM-m.
He would be about fifty, I guess.	So, it suddenly exploded. ˬM-m.
	Let's start another lesson. ˆˇM-m.

Composition

Exercise 8

Suppose you've been bound and gagged (to stop you shouting for help) by an amiable burglar, who is chatting to you while putting all your valuables into his hold-all. Write down the conversation in which you reply only with M-m. Use the marks above to indicate the tones.

Exercise 9

Look at the part of the conversation where Harry is talking on the telephone. Write down what you think Alastair Baird said, including Harry's remarks.

25

Harry and Barbara are waiting at a tube station when Peter Digby, someone who knew him years ago, surprises them and comes up to them. The mood here is hearty enthusiasm.

Conversation

DIGBY: **Good God! If it isn't the Sallises! What a surprise! After all these years!**

BARBARA: } **Hello.**
HARRY: }

DIGBY: **How are you? You remember me, don't you.**

HARRY: **Yes. Of course.**

BARBARA: **Yes – let me think. You're . . . you're . . .**

DIGBY: **Peter Digby.**

HARRY: **Of course. We met on holiday. In Florence –**

DIGBY: **No . . . I don't think so. Don't you remember . . .?**

BARBARA: **I know. You're a friend of Richard Parry's.**

DIGBY: **No. Wrong again! My memory's better than yours!**

HARRY: **I give up.**

DIGBY: **Don't you remember that smashing week-end over at Morehead's place?**

HARRY: **Oh, yes.**

DIGBY: **When we went down and saw that fantastic rugby match. Wales v. England. And England just won.**

DIGBY: **Best match I've ever watched.**

BARBARA: **Oh, yes rugby. It certainly grows on you.**

DIGBY: **It certainly does. A highly intelligent game. You've got to have brains to play rugby. Ah yes. Well, it really was a wonderful week-end wasn't it? With you trying out that umbrella you'd invented.**

HARRY: **Oh, yes.**

DIGBY: **I see it's done very well. Seen advertisements all over the place. It makes me proud to think I was in at the beginning. Congratulations.**

HARRY: **Thank you. What are you doing these days?**

DIGBY: **Oh, the usual rounds. Come up from the country every day. Still work in the City. Can't complain.**

HARRY: **I remember now.**

HARRY: **You were a very keen cricketer.**

DIGBY: **That's right. Good game, cricket.**

BARBARA: **You enjoy it.**

DIGBY: **Enjoy it? Well, of course. I'm always sorry when the summer ends. Rugby can be wonderful when it's an International – or that kind of class. But it's really got nothing on cricket – don't you think so, eh?**

BARBARA: **Well – well of course it is a man's game.**

DIGBY: **Yes, I suppose it is. But then women have always got tennis and lacrosse and hockey. They're jolly good games too. Nothing wrong with them. Nothing at all!**

BARBARA: **No, I suppose not.**

Comprehension

1. Who is Peter Digby?
2. Where did he meet Barbara and Harry?
3. What does Peter remember most about the meeting?

4. What does Peter remember most about Harry?
5. Why does Peter congratulate Harry?
6. How does Peter earn his living?

7. Which does Peter like better, rugby or cricket?
8. Is he keen on women's sports? Give your reasons.
9. Why is Peter sorry when the summer ends?

Vocabulary

EXPRESSIONS OF HEARTY ENTHUSIASM

If it isn't (the Sallises)!
You remember me, don't you?
Smashing!
Fantastic!
Well, it's really wonderful (meeting you again)!
Good game, cricket.
It's got nothing on cricket.

After all these years!	*It's been many years since we met.*
to give up	*to declare you can't solve a problem*
over at Morehead's place	*away at Mr. Morehead's house*
smashing *(slang)*	*excellent*
fantastic *(slang)*	*unbelievable*
highly	*extremely*
to do well	*to succeed (particularly in a career)*
to do the (usual) rounds	*the customary series of activities*
to have nothing on something/ someone	*to be much inferior to*
lacrosse	*a ball and racquet game (in Britain mostly for females)*

Exercise 1

Using the items below make conversations similar to the following:

D: *Good Lord* it's (**W**) old Morehead!
M: *How jolly nice* (**X**) to see you Digby!
D: *Smashing* (**Y**), isn't it, after all these years?
M: *What are you doing* (**Z**) now?

(W)

If it isn't
I say, there's
Well, what do you know? It's . . .
There's . . .
What ho! It's . . .
Well blow me down! It's

(X)

Well, it's great fun
I can't say how nice it is
It's a delight
It's a sight for sore eyes
It's really great

(Y)

Fantastic
Great
Marvellous
Stupendous
Out of this world

(Z)

up to
doing with yourself
working away at
slaving at
struggling at

Exercise 2

Use items from the vocabulary above to provide sentences opposite in meaning to the following:

1. Yes, I think I've got it!
2. He was a failure in the Army.
3. Lacrosse is a much better game than cricket.
4. She leads a very unusual life.
5. Oh, I think rugby is an absolute wash-out.

Structure

Exercise 3

Verbs expressing belief or opinion are often linked with so *to form short replies:*

A: You remember me, don't you.
B: I don't think so.

Use similar short forms with believe, guess, hope, say, think, suppose, *to reply to the following:*

1. I expect you'll soon be selling your inflatable umbrellas everywhere.

2. He says he hadn't a penny and has recently made a fortune in the City.
3. Well, we're in the red and that means no holiday in Florence this year.
4. The Australians, you know, are fantastic at tennis.
5. Do you know if the 5.15 leaves from this platform?

Exercise 4

Notice the omission of the introductory phrase it's a (the) *in the following to provide a curt, emphatic way of speaking :*

Best match I've ever watched.
Good game, cricket.

Re-express the following in a similar way :

1. It's a good game rugby.
2. It was the best game I've ever seen, that lacrosse.
3. That was a marvellous match we saw over at Morehead's.
4. It's very well done, how they advertise your umbrellas.
5. He's a smashing chap to know is old Sallis.

Exercise 5

Notice the implication of the Present Continuous Tense in the following :

What are you doing these days? = How are you earning your living at present (although you may do something else in the future)?

Supply this implication of temporariness in re-expressing the following :

1. What's his address while he's in Britain?
2. What are your main goods for sale at the moment?
3. Digby's quite a success these days.
4. You're not usually a fool, but you are at present.
5. The Australians are first-class at tennis, although their performance this season is rather poor.

Exercise 6

Notice the negative of the short form using those verbs in Ex. 3 :

A: There's nothing wrong with hockey or lacrosse.
B: I suppose not.

Use negative short forms in reply to the following :

1. It's my opinion that the Australians aren't performing very well.
2. It's likely that we shan't meet Digby again.
3. With so many debts we can't really go to Florence this year.
4. He doesn't intend to take up cricket.
5. Won't you stay and have another chat about lacrosse?

Pronunciation

Exercise 7

The structure practised in Ex. 4 requires a low rising tone on the final stressed syllable and this rise is continued over the syllables following :

Good game, ˏcricket.

Practise this low rising tone when re-expressing the following example :

Example : Digby is a keen cricketer. →Keen cricketer, ˏDigby.

1. Barbara is an intelligent woman.
2. Rugby is a wonderful game.
3. Morehead's a marvellous chap.
4. Peter and Pamela are a really great couple.
5. The Australians are superb tennis-players.

Exercise 8

Remember that syllables preceding an emphatically stressed syllable (i.e. the one stressed most of all for dramatic effect) are spoken rapidly and at a high pitch :

ˈWhat a teˈrrific surˈprise!

Practise with the following :

1. The game over at Morehead's place was teˈrrific.
2. And she returned the ball with one gigantic ˈslam.
3. You've got to have ˈbrains to play rugby.
4. You haven't the faintest iˈdea how well they played.
5. It certainly has been a ˈfabulous party.

Reference

Vocabulary	Idiom	Structure and Pronunciation
to do the rounds	After all these years!	I don't think so.
to do well		I think not.
fantastic	If it isn't (the Sallises)!	
to give up	I say there's (Harry).	Best match I've ever watched.
to have nothing on something/ someone	Well, blow me down!	
highly	Well what do you know?	What are you doing these days?
lacrosse	You're a sight for sore eyes.	
over at Morehead's place	He's working (slaving, struggling) away at . . .	Good game, cricket.
smashing		The game over at Morehead's place was te"rrific

Composition

Exercise 9

Imagine that Harry is speaking with an enthusiastic sales-promoter of his inflatable umbrellas. The promoter has just got his first month's sales-figures and is considering further promotion campaigns. Write down their conversation.

Exercise 10

Suppose that Harry meets an old school-friend, Richard Parry, who is looking for a job. Harry knows that he would be a useful man to employ in his own company and begins to question him about what he is doing and what he is planning for the future. Write down their conversation, beginning with their encounter.

26

Harry is at a board meeting, where he is the chairman. Here expression is affected by the need to smooth everything over, however many disagreements there may be.

Conversation

HARRY: **Now, gentlemen, the next thing on the agenda is Finance. I think we've all seen the annual statement? You'll find a copy in front of you, I believe.**

JONES: **May I point out, Mr. Chairman, they haven't been audited yet.**

BAIRD: **Well, with respect, there hasn't been time.**

JONES: **No, No, of course not, I appreciate that. I was just making sure we all realized it.**

O'BRIAN: **I would have thought that an unaudited statement could still form a basis of discussion, Mr. Chairman.**

HARRY: **Oh, yes, I think so. Although I think it is certainly in order to point out that they are in fact unaudited,**

BAIRD: **Yes. However, I assure you, Mr. Chairman, that our accounts department can be relied upon to avoid errors in the annual statement.**

ALL: **Quite – of course.**

HARRY: **Well, gentlemen, I think we can proceed then. Any points you want to raise on the statement?**

JONES: **Yes, Mr. Chairman. This is really a question of general policy. Now this has been a very good year. Profits are good –**

BAIRD: **They're not as good as last year. I'd like to make one or two observations on that –**

HARRY: **Yes. Mr. Baird. Although with respect I feel we should first consider what Mr. Jones was in the middle of saying.**

BAIRD: **I meant when Mr. Jones had finished, Mr. Chairman.**

HARRY. **Mr. Jones. . . .**

O'BRIAN: **I would support Mr. Jones there, Mr. Chairman. I feel the market is so vast and the possibilities for expansion so great that we should take advantage of it.**

BAIRD: **The only problem here is that we'll find it difficult to raise new capital if we lower our dividend. A reduced dividend might well discourage new investment.**

JONES: **I wasn't suggesting a substantial reduction.**

BAIRD: **But – It's doubtful whether devoting a larger proportion of profits to reinvestment would lead to a greater increase in our annual investment figures.**

JONES: **With all due respect, Mr. Chairman, I would point out –**

HARRY: **Now gentlemen.**

MAID: **Excuse me, sir. Can I bring in the tea?**

HARRY: **Ah, yes. Perhaps this *is* a good moment for a break, gentlemen.**

Comprehension

1. What are Harry and his board looking at?
2. Why was Mr. Jones interrupted?
3. What are the reasons for supposing that Mr. Jones and Mr. Baird are critical of each other?

4. Why does Harry's company need more money?
5. For what reason does Mr. Baird advise against reducing the company's dividend?
6. Who is Mr. Chairman?

7. What saves Harry from an awkward situation?

Vocabulary

TACTFUL EXPRESSIONS AT FORMAL MEETINGS:

. . . , I believe.
May I point out . . .
With respect . . .
I should have thought . . .
I assume you . . .
Quite, quite.
I think we can now proceed.
I feel we should . . .
I wasn't suggesting . . .
It's doubtful whether . . .
I would point out . . .
Excuse me, but . . .

to audit	*to examine accounts officially*
with respect	*with consideration (esteem)*
to appreciate	*understand*
to assure	*to say positively*
accounts	*statement of money paid and received*
to raise points	*ask questions*
observation	*remark*
support someone	*back someone, give someone help*
vast	*wide, great*
dividend	*share of profit*
to invest	*put money into*
substantial	*large, considerable*
reduction	*a making less*
to devote	*to give (time, energy) to*
due (respect)	*proper, suitable*
break	*pause*

Exercise 1

From the items below make conversations similar to the following :

A: The next thing on the agenda is Any Other Business.
B: *I feel* (**X**) we should look at the item Directors' Fees again.

A: *Quite, quite* (**Y**) but it's doubtful whether we can get any further with that.
B: *I wasn't suggesting* (**Z**) we should discuss it now, but next week.

(**X**)	(**Y**)	(**Z**)
May I point out	Indeed	I shouldn't have thought
I would point out	That's a good point	I wasn't thinking
Excuse me, but I think	I agree	I didn't want to say
I'm sorry to bring this up again but	Absolutely	I wasn't proposing
With respect	Hear, hear	I wasn't putting forward

Exercise 2

Use items from the vocabulary above to re-express the words underlined in the passage below :

These men give a considerable amount of their time to examining statements of income and expenditure. They understand the proper checking of financial detail, and frequently ask questions on items of

expenditure. With the backing of the company they inspect a great number of files in order to inform the company positively whether or not their finances are in order.

Structure

Exercise 3

Will *is used to show probability or conjecture :*

You'*ll* find a copy in front of you, I believe.

Use will *to re-express the following :*

1. The accounts are unaudited and they're likely to have a number of mistakes.
2. After reorganization the probability is fewer errors.
3. There's no likelihood that reinvestment now would lead to a greater increase in our annual investment figures.
4. The probable consequence of reduction of director's fees is resignations from the Board.
5. A reduced dividend might well discourage new investment.

Exercise 4

Notice the use of the Past Continuous when explaining the background of a particular thought or action :

I was just making sure that we all realized it (when I made that remark).

Use the Past Continuous to re-express the following explanations into Direct Speech :

1. He was lost in thought when the Chairman addressed him.
2. The motive behind his remark was an attempt to show that more investment was required.
3. She had no comment because her reading of the statement had taken up all her attention.
4. The Company Secretary explained the short notice of the meeting: it was in an effort to get a quick decision.
5. The Chairman said that his rather tactless remarks were due to his poor health at the time.

Exercise 5

Notice that in the following the Subject in the first (main) clause is different from the subject in the result clause:

The market is so vast that *we* should take advantage of it.

but that an infinitive construction is preferred when the subjects in both clauses are the same:

The market is so vast as to absorb all our products.

Using both of the above structures re-express the following:

1. Auditing is complicated. It takes up all their time.
2. The inflatable umbrella was a successful product. Harry therefore decided to market it overseas.
3. The Board decided to meet again the following day since the question of reinvestment of dividend was very pressing.
4. The Chairman adopted a guillotine procedure because the agenda was so full.
5. They all decided that the statement was full of errors; it was necessary to have it re-audited.

Exercise 6

Would *may be used to express politeness or hesitation on the speaker's part:*

I would support Mr. Jones.
I would point out, Mr. Chairman . . .

Re-express the following more politely or hesitantly:

1. I don't remember, I'm afraid, but I can easily look it up.
2. I say it's a very risky business.
3. We think your plan to reinvest dividend needs more consideration.
4. Mr. Chairman, I want to say something.
5. This is a good moment for a break, isn't it?

Pronunciation

Exercise 7

Statements are often made into questions by a low rising tone on the final stressed syllable:

I think we've all seen the annual ,statement (haven't we?).

Read the following aloud in a questioning form:

1. I believe these are the accounts under consideration.
2. I suppose we can proceed now, gentlemen.
3. This is the problem to which we have to devote our attention.
4. We are agreed, then, this document provides a basis for discussion.
5. Mr. Jones, I believe, wants to make an observation.

Exercise 8

Rhythm of an utterance is very much influenced by the number of stresses rather than the number of syllables. *Practise with the following:*

They're 'not as 'good as 'last year.
They're 'certainly not as 'good as 'last year.
They're really in 'no way as 'good as 'last year.

Reference

Vocabulary	Idiom	Structure and Pronunciation
accounts to appreciate to assure someone to audit break to devote dividend due investment observation to raise (points) reduction substantial to support vast	I believe (feel, think) we can . . . I would suggest I should have thought With respect May I point out Quite, quite, Excuse me, but . . .	You'll find a copy on the table I was trying to show . . . The market was so vast as to absorb . . . The market was so vast that they . . . I would support Mr. Jones I think we've all seen this ,statement They're really in 'no way as 'good as 'last year

Composition

Exercise 9

You are invited by the chairman at the above meeting to comment on both the proposals made by Mr. Baird and Mr. Jones. You realize that the situation is delicate, particularly between these two men. You therefore decide on a tactful appreciation of both points of view. Write out your comment.

Exercise 10

During the break for tea Mr. Baird, Mr. Jones and Harry have an informal discussion on what was said formally before. They know each other quite well and therefore use more colloquial forms of speech. Write down their conversation, beginning :

BAIRD: I say, Dick, you're being a bit rough on the accounts department, aren't you?

JONES: Come off it, Alistair, your chaps want to get a move on with those figures.

HARRY: Here we go again. It wouldn't be a proper meeting without you two having a go at each other.

27

While Harry is absorbed in his business affairs, Barbara goes off on her own. She has got up early to get a good place in a queue for a sale in a big department store. The mood here is squabbling.

Conversation

BARBARA: **Excuse me, but I think you're in the wrong place.**

REFINED LADY: **Are you speaking to me?**

BARBARA: **Yes. The end of the queue's over there. I think you've made a mistake.**

REFINED LADY: **A mistake. I have every right to stand where I wish.**

BARBARA: **May be. But you have no right to barge in front of a lot of other people in a queue.**

REFINED LADY: **Barge, did you say?**

BARBARA: **Yes. We've all been waiting here for over an hour.**

REFINED LADY: **Well, so have I.**

BARBARA: **Look. I don't like to contradict you but you weren't here even five minutes ago.**

REFINED LADY: **I have no intention of brawling in public. Here I am and here I intend to stay.**

COCKNEY LADY: **Oh no, oh no you don't lady. I saw you push in too. Now you get back to the end of the queue.**

REFINED LADY: **I don't think I've had the pleasure of addressing you.**

COCKNEY LADY: **Pleasure! Proper lady she is! I'll speak to anyone I like, let me tell you! Free country isn't it!**

REFINED LADY: **Of course. That's why I'll stand where I like.**

COCKNEY LADY: **Clever, isn't she, very clever. Real lawyer type. Well let me tell you, you get out of this queue and move to your proper place at the back, or we'll tear the feathers out of your hat!**

REFINED LADY: **Are you threatening me?**

COCKNEY LADY: **That's right love.**

COCKNEY LADY: **And I always mean what I say, don't I Val?**

VAL: **Yes, love, she's done in better people in her day than you, lady! Specially when it's a question of violence.**

REFINED LADY: **Really, I think I'd better go and fetch a policeman.**

COCKNEY LADY: **You do that.**

VAL: **You better push off quick before she starts on you, while you've still got a face to call your own – so to speak.**

REFINED LADY: **Oh!**

COCKNEY LADY: **'Bye, dearie! That's a wise girl!**

BARBARA: **You wouldn't really use violence would you?**

COCKNEY LADY: **No, suppose not. Just don't like people like that pushing their way in.**

VAL: **Well that got rid of her quick enough, didn't it?**

COCKNEY LADY: **She better not come back either.**

Comprehension

1. Where is Barbara waiting?
2. Why is she speaking to the other lady?

3. Why does Barbara think it's important for the lady to stand in the right place?

4. Why doesn't the lady move?
5. What does the Cockney lady do to persuade the newcomer to move?
6. Why does the Cockney lady call her a lawyer?

7. Why does she want to fetch the police?
8. Do you think the refined lady will come back? Give your reasons.

Vocabulary

PROUD AND SUPERIOR EXPRESSIONS

Are you speaking to me?
I have the right to . . .
Well, so do (have, etc.) I.
I have no intention of . . .
I've not had the pleasure of . . . (*ironical*)

to barge in	*to push one's way in, to interrupt rudely*
to contradict someone	*to say that something said or written is not true*
to brawl	*to quarrel noisily*
in public	*openly*
proper (lady)	*typical*
to do someone in (*slang*)	*to murder someone*
to push off (*slang*)	*to go away*
to start on someone	*to handle roughly*
a place to call your own	*your own home*
girl, dearie	*used playfully of women*
violence	*physical attack, abuse with force.*

Exercise 1

Re-express the following in more widely acceptable English :

Well, this fella barges in on an excuse-me dance, see. Course I tell 'im to push off but no, not 'im. 'What about it, dearie?' he says. Well, course, my chap looks at 'im and says, 'Look mate, if you know what's good for yer, yer'll push off. If yer don't I'll start on yer and yer won't 'ave a face to call yer own.' Well, like I said, my chap don't like any

messin' about and this fella don't stand up to 'im 'specially wiv everybody lookin' on like. A proper sissy he was; said he didn't fancy 'avin' a punch-up. Course, dearie, my chap ain't a violent fella but he ain't backward in comin' forward, either.'

Structure

Exercise 2

Remember the Present Perfect Continuous Tense shows an activity that extends over a period of time, starting in the past having reference to the present and sometimes continuing into the future:

We've all been waiting here for over an hour (we are still waiting and are going to wait further).

Reply to the following and use the Present Perfect Continuous Tense in your replies:

1. Are you still queuing up?
2. Are those three still arguing?
3. You must like Florence for your holidays.
4. Do you come to this sale every year?
5. Do you feel at home in London?

Exercise 3

Notice the Gerund used after prepositional phrases such as:

I have no intention of *brawling* in public.

Use prepositional phrases to re-express the following:

1. I don't intend to contradict you.
2. It wasn't my idea to start quarrelling in public.
3. To queue now seems to have very little point.
4. It was quite useless to threaten them.
5. Fetch a policeman; you have every reason for it.

Exercise 4

Notice the use of you *with the Imperative to show vigorous emotion:*

Now *you* get back to the end of the queue.

The following are various ways of expressing commands or requests. Re-express them in the way above :

1. Push off.
2. You must go now.
3. Will you please leave at once.
4. Would you mind letting me pass.
5. Will you be kind enough to keep your dog out of my garden.

Exercise 5

Remember the use of too *and* either *as adverbs usually appearing at the end of sentences :*

Are you queuing, *too*? She isn't queuing, *either.*

Use these adverbs in re-expressing the following :

1. She wouldn't use violence and neither would I.
2. I suppose you're like me – always making mistakes.
3. You've hardly any reason to complain; I've very little reason to complain.
4. The queue hasn't got smaller and the people have got less pleasant.
5. I'm refusing potatoes; say no like me.

Exercise 6

Remember that object relative pronouns are usually omitted in defining clauses :

Push off while you've still got a face *you can call your own.*
She's gone, that lady *you threatened.*

Notice that prepositions relating to the antecedent are usually placed at the end of the relative clause :

Example : She's gone, that lady you were speaking *to.*

Notice where *and* when *are often used instead of a preposition :*

The department *store where* he works is holding a sale.
The *days when* they have sales are usually quite hectic.

Re-express each of the following in one sentence :

1. At least you've still got a face. You can call it your own.

2. She fetched a policeman to stop the brawling. They found him on some street corner.
3. Harry's firm is now selling to overseas markets. They make inflatable umbrellas at his firm.
4. The meetings are usually held in the boardroom. At such meetings at least five directors are present.
5. They decided to postpone the item for further discussion. They had been continuously arguing about it.

Pronunciation

Exercise 7

Indignation is frequently conveyed through tone particularly by rises that start low and finish at a high pitch on the last stress, which is usually emphatic:

Are you speaking to „me?
A mis„take?

Complete the dialogue with indignant replies:

A: That's my umbrella.
B: . . . ?
A: Yes, it's mine and you have no right to steal it.
B: . . . ?
A: Well, if you're not trying to steal it. You've made a mistake.
B: . . . ?

Exercise 8

Remember that syllables preceding an emphatic stress are often said quickly and at a high level pitch:

Are 'you 'speaking to „me?

Practise with the following:

1. That's why I'll stand where I like.
2. I'm going to fetch a policeman.
3. You better push off before she starts on you.
4. Just don't like people like that pushing their way in.
5. You get out of this queue and move to your proper place at the back.

Reference

Vocabulary	Idiom	Structure
to barge in to brawl to contradict to do someone in girl *(familiar)* proper to push off to get rid of someone	I've not had the pleasure of . . . I have no intention of . . . I have every right to Oh no you don't! Let me tell you . . .	We've all been waiting for hours. I've no intention of brawling. Now you push off! I wouldn't use violence, either. I'd have said that, too. Here's the place where . . . The times when . . . The lady you threatened. The lady you spoke to.

Composition

Exercise 9

Suppose that the lady comes back with a policeman who then asks what the trouble is about. The lady is still indignant and threatens legal action against the cockney ladies. The policeman reluctantly makes out a report. Write out his report.

Exercise 10

The two cockney ladies are alone with Barbara at the bus-stop. They begin to ask her where she lives, whether she likes it there, what her husband does for a living and how many children she has, etc. Of course, they talk to her informally, often using dear, darling, dearie, etc. Write down their conversation.

28

You've already had various forms of persuasion. Here is the variety involved when you make a deal which is what Harry is trying to do with his umbrellas. He is talking to a Mr. Richards who wants to export his umbrellas.

Conversation

RICHARDS: **Well, as you know we sell all over the world so we're thinking in terms of a pretty large consignment, so I thought it might save time if I came straight to the man who makes the decisions.**

HARRY: **Decisions.**

RICHARDS: **Yes. You know delivery dates, discounts – special terms – details like that.**

HARRY: **Yes. Although I'm not sure there'd be any difference in price. You know our wholesale terms are fairly definite.**

RICHARDS: **Fairly.**

HARRY: **No. No. I mean they're all laid down.**

RICHARDS: **You did say fairly definite.**

HARRY: **Well, of course the price varies according to the number you order.**

RICHARDS: **And we want over a hundred thousand.**

HARRY: **I see.**

RICHARDS: **If I'm not wrong, your price reduction stops at only ten thousand orders. Then you lower it to seventy-five pence per umbrella. That's not cheap when you consider transport, customs duty, and a whole variety of different taxes.**

HARRY: **Oh, come Mr. Richards. After all we do have the patent on my umbrella. And there is a**

huge demand for it. On a hundred thousand you could make a fortune.

RICHARDS: That's all very well, Mr. Sallis, but you know as well as I do that there are many invisibles: insurance, packaging, unexpected devaluations, strikes, all of which cost money. I'm running quite a risk.

HARRY: We have our risks, too –

RICHARDS: Of course, I know you have – but I do think a slight reduction would be in order. Come on, let's say fifty pence per umbrella.

HARRY: Fifty pence! You must be joking! Why that's less than the manufacturing price!

RICHARDS: Really? Well, if you say so.

HARRY: No it really is. I honestly don't see why we should go below seventy-five pence.

RICHARDS: Well, you know we may not be able to place an order at that price.

HARRY: **Hm, that would be a pity. Well, perhaps we'd better think it over and I'll consult one or two people. Shall we have lunch tomorrow?**

RICHARDS: **Good idea. And I do hope it will come to something. It really will be a pity if it doesn't!**

Comprehension

1. What does Mr. Richards want to buy?
2. Why is he discussing the order with Harry?
3. What sort of buying arrangement does Mr. Richards want?

4. How much does Mr. Richards want to pay for each of Harry's umbrellas?
5. Why does Harry think that he can get a higher price from Mr. Richards?
6. What reasons does Mr. Richards give for asking for a reduced price?

7. Why does Harry think that Mr. Richards is offering a ridiculous price?
8. Is Mr. Richards definitely unable to place an order? Give reasons for your answer.
9. What makes it seem that Harry is willing to reconsider?

Vocabulary

EXPRESSIONS OF PERSUASION

Oh come, (Mr. Richards)!
After all . . .
Of course: naturally it's clear, etc.
Come on, let's . . .
You must be joking!
Good idea!
It'd be a pity if . . .
You could make a fortune.

all over the world	*throughout the world*
in terms of	*in words of*
consignment	*quantity ordered (often for re-sale or return)*
delivery	*sending goods; goods sent*
discount	*percentage deducted from full price*
(special) terms	*(special) price*
wholesale	*in large quantities*
to lay down something	*to fix something*
reduction	*lessening or lowering of price*
per (umbrella)	*each*
(customs) duty	*tax on imports*
patent	*exclusive licence*
demand for something	*need*
invisibles	*money for services rather than for goods*
packaging	*boxes, wrappings, etc.*
to devalue	*to make value (money) less*
to run a risk	*to take a chance*
to manufacture	*make, produce (goods)*
manufacturing price	*price of making goods*
to consult someone	*to talk over something with someone*
to come to something	*to lead to something definite*

Exercise 1

Using the items below make conversations similar to the following:

A: Well I can give you two hundred pounds for your car.
B: *You must be joking* (**X**).
A: *Of course* (**Y**) it still looks all right.
B: *Come on* (**Z**) you'll make a fortune out of it.

X	**Y**	**Z**
That's ridiculous	Naturally,	Oh come!
Absolutely impossible	Well, after all	Seriously,
That's quite out of the question	It's true	Let's be sensible
You're pulling my leg	Oh well,	Be honest
You must think I was born yesterday	True, true	Now look

Exercise 2

Using the Vocabulary above, re-express the following more concisely and appropriately :

You can save money by buying a lot at one time. We'll give you a special price which will include the box each article comes in. We're the only people who can make it and we can fix the price but it's not much higher than what it costs us to make. If we send you more than 100 at one time you can take 30% off the normal price. If you want to sell large quantities to shops you also get a special rate. Talk it over with your friends; you're taking no chances!

Structure

Exercise 3

Continuous Tense forms can change the meaning of a verb :

We're thinking in terms of a large consignment
= We're considering . . .

They think they're going to make a fortune.
= They have the idea that . . .

Use the Present Continuous or Simple of think *and* mind *in re-expressing the following :*

1. It's going to rain - that's my opinion.
2. We have in mind a holiday in Florence next year.
3. What's on this evening?
4. I can't come out this evening. It's babysitting night.
5. He always keeps his manners in mind.

Exercise 4

Notice the use of have *rather than* have got *to express an habitual sense :*

A: I'm running quite a risk.
B: We have our risks, too. (We are always exposed to risk.)
We've got a lot to lose on this occasion. (This particular deal is risky.)

Re-express the following using have *and have got* appropriately:

1. Barbara's well-off. There is no need for her to worry.
2. Harry won't be home until late; there's some business for him to attend to.

3. They throw a party every month.
4. At the moment there aren't a hundred and fifty thousand in stock.
5. Are special discounts provided for?

Exercise 5

Both may *and* might *express possibility but* might *can indicate a future possibility which is more uncertain :*

Well, we may not be able to place an order at that price (fairly certain that we shan't).
Well, we might not be able to buy a hundred thousand (but there's a fair chance we shall).

Use may *or* might *appropriately to re-express the following :*

1. Harry and Mr. Richards want to reach an agreement by compromise.
2. There is a slight possibility of Mr. Richards increasing his price.
3. Another firm could perhaps copy Harry's umbrella, but he has the patent.
4. I think this deal has a fair chance of succeeding; Harry and Mr. Richards have often agreed before.
5. Mr. Richards is a hard bargainer but he could possibly give in this time.

Exercise 6

Notice that conditional clauses are avoided in favour of a less unqualified and straightforward structure ·

If you lower your price, I'll buy a hundred thousand.
= Lower your price and I'll buy a hundred thousand.

Re-express the following in a similar way :

1. If you pay for the invisibles I'll agree to your price.
2. Once you accept my offer, I'll guarantee payment on delivery.
3. I'll consult one or two people provided you give me time.
4. I guarantee increased markets on condition you license your patent to me.
5. With the proviso that consignments are delivered on time, a discount is allowable to the wholesaler at the rate of 25% per thousand cartons.

Pronunciation

Exercise 7

Notice how the progress of a conversation often depends on the word(s) the speaker singles out by emphatic stress:

R: We sell all over the ˈworld, so we want a ˈlarge consignment. So I thought it might save time if I came straight to the man who ˈmakes the decisions.
H: Deˈcisions? You know our wholesale terms are fairly definite.
R: ˈFairly.
H: No. No. I mean ˈquite definite.

Practise with the following:

A: We have the patent.
B: And we have the markets.
A: But there is a demand for our product at home.
B: A demand yes but how big?
A: I can't say how big. I haven't figures with me. But it's huge.
B: Really. Well if you say so.
A: No, it really is.

Exercise 8

Mr. Richards uses friendly persuasion mixed with a few threats. Because his persuasiveness is mostly gentle his tone is at a low pitch and soothing:

But you ˌknow as ˌwell as ˈI ˌdo that ˌthere are ˌmany inˈvisibles.

Practise the same low and level pitch with the following; higher levels are marked to guide you:

1. ˈCome on, my dear chap, there's ˈno point in arguing over twenty-five pence.
2. Of ˈcourse I ˈrealize that you don't want to give your umbrellas away; of ˈcourse I do.
3. There, there, Barbara – ˈno need to get so upset about being late.
4. Let's be ˈhonest, you and I know how successful the Sallis company is – no doubt about that.
5. I'll ˈjust consult one or two people I ˌknow and we can ˈlunch together afterwards.

Reference

Vocabulary	Idiom	Structure and Pronunciation
consignment to consult delivery demand devaluation discount invisibles lay down something manufacture manufacturing-price packaging patent per reduction	all over the world to run a risk in terms of Oh, come! Come on! You must be joking You must be pulling my leg You must think I was born yesterday Be honest! Now look! True, true!	We think it's going to rain. We're thinking of going on holiday. He has a meeting once a week. He's got a meeting this morning. We may now reach a compromise. They might perhaps reach a compromise. Lower your price and I'll buy. If you lower your price I'll buy. But you know as well as ˈI ˌdo that ˌthere are ˌmany inˈvisibles.

Composition

Exercise 9

Harry and Mr. Richards meet for lunch as arranged. With a little more persuasion from both sides they eventually fix a price and a first order. Write out their conversation leading up to this agreement.

Exercise 10

Harry writes to Mr. Richards, Marketing Manager of Fair Deal Stores, to thank him for the lunch, to confirm their arrangement officially, and to say how much his company looks forward to a profitable collaboration with Mr. Richards' firm. Write out the letter keeping in mind it is a formal document to go on file.

29

Barbara is taking some American friends of hers round London. The expression is exuberant appreciation.

Conversation

BARBARA: **Well now, this is one of the most extraordinary views over London.**

JACK: **It sure is.**

DODIE: **Gee, that's quite fantastic!**

CATHY: **All those cranes over there beyond the river –**

JACK: **Yeah, they're like giraffe necks.**

DODIE: **Why so they are.**

CATHY: **Hey look at those palaces, right in front, with all the green grass.**

JACK: **English people just seem to love their green grass, huh? Like cows, I guess. The view is really something else isn't it?**

CATHY: **Hey, what are those palaces down there, Barbara?**

BARBARA: **Well, down by the river, that's the Naval College. Built by Christopher Wren.**

JACK: **Who was he?**

CATHY: **Oh Jack! He built St. Paul's Cathedral! You should know that!**

JACK: **O yeah, of course. It just slipped my memory for a minute. He was really a great man. It's quite something, St. Paul's.**

BARBARA: **And then nearer you have the Queen's House. Can you see? This side of the Naval College. That was built in 1625 I think.**

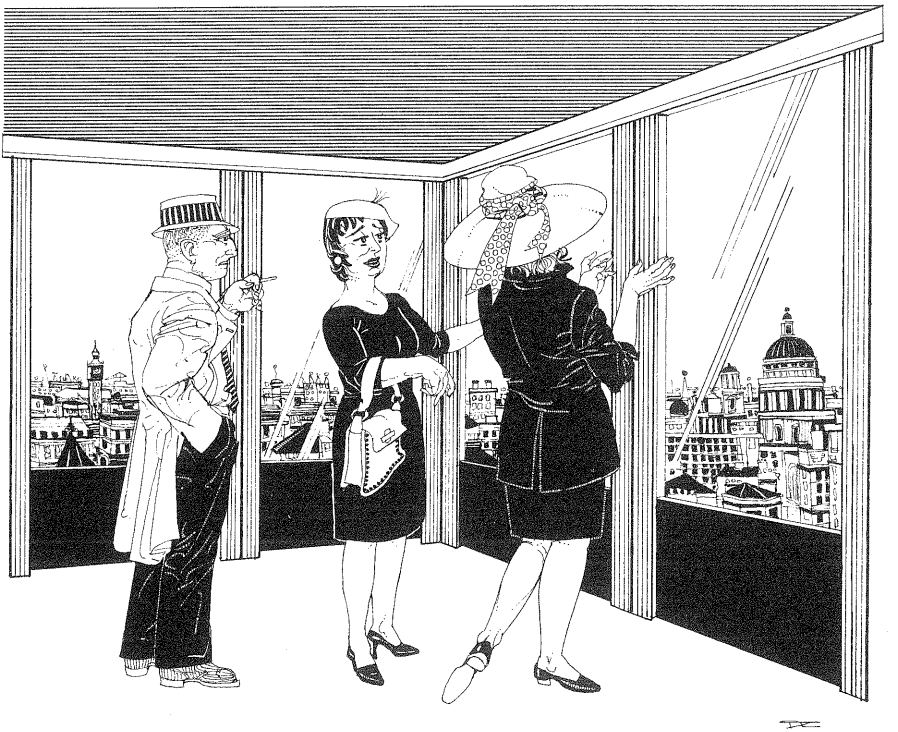
DODIE: **1625. My! Five years after the Pilgrim Fathers. Makes you think! Three hundred and fifty years ago!**

BARBARA: **And of course as you can see there's most of London. St. Paul's over there. You can just see the Houses of Parliament, and Hampstead right over the other side.**

JACK: **We're lucky to have such a fine day.**

BARBARA: **Yes, and over on your left is the meridian line.**

JACK: **You don't say! You mean that's where East and West begin!**



BARBARA: **In a manner of speaking. That metal line is nought degrees. And there is the clock that keeps Greenwich Mean Time.**

DODIE: **You mean for all over the world?**

BARBARA: **That's right.**

DODIE: **Well, what do you know! You wait till I get home and tell my uncle Robert that I've seen the clock that keeps Greenwich Mean Time. You know, he's just passionate about clocks.**

CATHY: **Oh it's really great of you, Barbara, to show us all this. I don't think I've had such an interesting morning for a long time.**

DODIE: **Yeah, and when you come to the States, Barbara –**

JACK: **We'll see you really have a ball.**

Comprehension

1. Where are Barbara and her friends standing?
2. What are they doing there?
3. What in particular first attracts Cathy's attention?

4. What impresses Dodie in particular and why?
5. Why is the view a particularly good one for tourists?
6. What is the meridian line?

7. How is it marked near where they are standing?
8. What would have impressed Dodie's uncle?
9. How do Barbara's friends intend to repay her hospitality?

Vocabulary

AMERICAN EXPRESSIONS

Gee! – (*exclamation of surprise*)
Hey! – I say (*but frequently used in Br. English*)
huh? – eh?
. . . I guess – I suppose
(It's) quite something – extraordinary
it's really great of you – very kind of you (*also Br. English*)
the States – U.S.A.
to have a ball – to have a thoroughly enjoyable time

giraffe	*African animal with long neck*
naval	*of a navy*
to slip one's memory	*escape one's memory*
pilgrim	*traveller to a religious place*
to make you think	*make you think seriously about something*
meridian	*0° longitude on British maps*
in a manner of speaking	*as one might say*

Exercise 1

From the items below make similar conversations between A (British) and B (American) as follows:

A: *I say* (**W**) what about letting me show you St. Paul's?
B: *Gee* (**X**)! That's really great of you, man.
A: *It's quite extraordinary, really* (**Y**). I'm sure you'll enjoy it.
B: *Yeah. I hear it's quite something* (**Z**), huh? Nothing like it in the States.

W	X	Y	Z
Look here	Hey	It's pretty interesting.	It's out of this world.
Here's a good idea	My	You shouldn't miss it	It's a must.
I've a jolly good idea	Wow	It's worth seeing.	I just gotta see that.
You might like this	Say	It's not bad at all.	It's really something else.

Structure

Exercise 2

Most(ly) *appears in a number of structures:*

a most extraordinary view : the view is most extraordinary

the most extraordinary view in London : the most extraordinary of all the views in London

We mostly take our visitors to Greenwich : We take our visitors to Greenwich mostly

We like London most.

Re-express the following by using most(ly)*:*

1. The majority of these buildings were built in the seventeenth century.
2. Usually tourists are interested in the meridian line.
3. The view from here is quite out of the ordinary.
4. Of all the places we've visited London has had the greatest appeal.
5. Hampstead is quite attractive, Kensington too, but more attractive than either is Greenwich.

Exercise 3

Notice there is a difference in meaning between :

So they are! = You're quite right, they are as you said.
So are they = They are, too.

Using the above to reply to the following :

1. Look, those cranes are just moving.
2. That's St. Paul's that can just be seen in the distance.
3. We've been walking for hours. I'm quite exhausted.
4. You see Tower Bridge there? Well it's just about to be raised.
5. It's a great city. I'm really having a ball.

Exercise 4

There *can follow a number of adverbs or prepositions :*

You'll like it *over there* (in the States).
If you look *up there* you can see the gear that raises Tower Bridge.
You can go *from there* to Greenwich.
If you look *down there* you can see Traitors Gate through which prisoners were brought by boat to the Tower.

Using structures with there *re-express the following :*

1. On the other side of this street you can see Pudding Lane.
2. Look, below this pavement was the Klink, the place where the Bishop kept his prisoners.
3. Just under the roof you can see the banners of the noble houses. Don't they look marvellous?
4. Take the boat to Westminster Pier and from Westminster Pier to Greenwich.
5. Go by rail to Hampton Court and back by boat from Hampton Court to Westminster Pier - you'll get a good view of the Thames that way.

Exercise 5

Then *is used in a number of ways each with a different meaning :*

What was the Thames like then - I mean in the seventeenth century?
Where did you go then - I mean after you visited Greenwich?
What's the matter then - if you're satisfied why are you complaining?
There's the Naval College and then comes the Queen's house.

Using then, *re-express the following :*

1. You could afford to live in style in those days.

2. Well, of course, Hampton Court comes first, Westminster second and after that Greenwich.
3. It was raining most of the time; so what did you do?
4. If that's what you call old, what about Stonehenge?
5. Look, there you can see London Bridge, Blackfriars Bridge and the next is Waterloo Bridge.

Exercise 6

That *is used for both* which *and* who:

And there is the clock *that* keeps Greenwich Time.

Notice, however, who *is more frequent after* people, those, anyone.

e.g. People (or those) who work in London usually live outside it.

Re-express the following :

1. Views full of history – those please me most.
2. I don't find such people interesting, people unaware of the history of the towns they live in.
3. I have an uncle, you know. He's just mad about clocks.
4. Those are the cranes. They stick out above the skyline like prehistoric monsters.
5. Some people say they're tired of London; but you know they're really tired of life.

Pronunciation

Exercise 7

Notice that a high-pitched rise-fall-rise intonation on the final stress can convey enthusiasm :

It sure ˆˇis!

Read the following aloud in an enthusiastic tone :

1. It certainly makes you think!
2. I'm sure about that!
3. At least we've come to Greenwich on a fine day!
4. I sure appreciate your green grass!
5. I'm really dying to see St. Paul's!

Exercise 8

Notice that a speaker may often express his strong feeling also through slowing up his rate of speech and making slight pauses before the stressed syllables:

You mean "all "over the 'world?

Read aloud the following in a similar way:

1. That view is really something, really something.
2. Gee! A very, very marvellous building.
3. So that's where East meets West and West meets East!
4. It's really very kind of you Barbara, very kind indeed.
5. I don't think I've had such an interesting time for many, many years, more years than I care to remember!

Reference

Vocabulary	Idiom	Structure and Pronunciation
giraffe to make you think in a manner of speaking meridian naval pilgrim to slip one's memory	It's quite something. It's really great of you. It's really something else. It's just out of this world. I just gotta see that! (*American*) It's a must. Gee! Hey! My! Wow! Say!	A most extraordinary view. The most extraordinary view. It was mostly built in the 17th century. So they are! So are they! up (down, from) there Why do you like it then? Did you like it then? Then he liked it? Then comes Greenwich. The clock that keeps G.M.T. The man that winds it up. It sure ^is. Something "very, "very "fine in^deed.

Composition

Exercise 9

Imagine that Barbara is now in New York (or in a big city that you know well) and is being shown a famous view of the city. Write down the conversation with particular attention to her expressions of her enthusiastic reactions.

Exercise 10

Write out, for a short paragraph in a tourist-guide, the view from Greenwich as you understand it from the conversation in this lesson.

30

You have had tactful persuation and salesman's talk in previous dialogues. Here we have the roundabout persuasion of someone asking a favour. That is contrasted with the refusal of someone who does not want to offend. Harry has been rung up by an acquaintance who wants to use their house for a party. Harry, who has heard how disorderly Cynthia's parties are, does not view this suggestion favourably.

Conversation

HARRY: **Hullo – 5289**

CYNTHIA: **Is that Harry?**

HARRY: **Yes – who's that?**

CYNTHIA: **Oh, Harry. It's me, Cynthia.**

HARRY: **Cynthia? Cynthia! Oh yes. How are you?**

CYNTHIA: **I'm fine. And you and Barbara?**

HARRY: **Oh, we're both well.**

CYNTHIA: **Oh, that's good. Look, I'm ringing to ask you a small favour. I hope you don't mind.**

HARRY: **No. No, of course not. Anything I can do, within reason.**

CYNTHIA: **Well, the thing is that – you know Shirley?**

HARRY: **Shirley?**

HARRY: **I don't think so.**

CYNTHIA: **You know, she's the girl I work with. I think you met her.**

HARRY: **Did I? When?**

CYNTHIA: **She's the one with red hair.**

HARRY: **Oh.**

CYNTHIA: **Anyway, I wondered – well – you see Shirley and I are giving a party. Of course we wondered if you and Barbara would like to come . . .**

HARRY: **Well, that's very nice of you. I'm sure.**

CYNTHIA: **We'd love to have you.**

HARRY: **We'd love to come.**

CYNTHIA: **Well, the point is, you see, that we wanted to invite a lot of interesting people.**

HARRY: **Oh yes—**

CYNTHIA: **Yes – and well, you know our flat; it really isn't big enough. And we were wondering if there was just the smallest chance of having it at your place – just for the evening, you know.**

HARRY: **Well – we'd love to let you, of course. But just now it would be a little difficult.**

CYNTHIA: **Oh, no. It wouldn't be now. In about two weeks' time.**

HARRY: **Two weeks. Oh, I see. But – unfortunately – I think that would be even more difficult. You see, we're having part of the house re-decorated, and in two weeks—**

CYNTHIA: **I suppose it wouldn't be possible to use the rooms that aren't being decorated?**

HARRY: **Well, you know what it's like, Cynthia, when you've got the decorators in; you don't quite know where you are if you see what I mean—**

CYNTHIA: **Yes – yes, of course. It is a pity. I don't know what we'll do.**

HARRY: **I *am* sorry. We'd help if we could.**

CYNTHIA: **Well . . . good-bye then, Harry.**

HARRY: **Good-bye, Cynthia.**

Comprehension

1. Whose telephone number is 5289?
2. Why has Cynthia rung?
3. What does she ask Harry about first?

4. Who is Shirley?
5. Why does Cynthia mention her?
6. Why does Cynthia ask Harry for a favour?

7. Why do you think she begins by inviting Harry? How does she flatter him?
8. What reasons does Harry give for refusing Cynthia's request?
9. Harry's reasons are simply excuses; do you think his excuses are good ones? Give your reasons.

Vocabulary

TACTFUL EXPRESSIONS:

I want to ask you a small favour.
I hope you don't mind.
I shall be glad to help within reason.
I wondered (was wondering).
I'd love to. (*informal, or among women*)
Is there just the smallest chance that . . . ?
Unfortunately, I think . . .
. . . if you see what I mean
I am sorry.
We'd help if we could, of course.
I suppose it wouldn't be possible . . .?

favour	*act of kindness*
within reason	*reasonable or sensible*
decorate	*paint, paper or plaster rooms*
decorators	*persons who decorate*

Exercise 1

From the items below make conversations similar to the following :

A: *I'd like to ask you* (**W**) a small favour.
B: *I'd be glad to help if I can* (**X**).

A: *Do you think you could possibly* (**Y**) lend me your car?
B: *I am sorry* (**Z**) but it's in for repair.

(**W**)

I was wondering if I could ask you
I'd be most grateful if I could ask you
I wondered if I could ask you
Could you possibly do me

(**X**)

I shall be glad to help within reason
I'd love to help if I can
How might I help?
What can I do for you?

(**Y**)

Is there the smallest chance that you could

(**Z**)

I'd love to, of course
I would of course

I suppose it wouldn't be possible for you to
Might I possibly ask you to
I thought I'd ask you to

What a pity you didn't ask me earlier
I'd do so most willingly

Structure

Exercise 2

Remember the use of wondered *and* thought *as forms where polite hesitance is expressed through the Past Simple. Their Past Continuous forms* was wondering, was thinking *are used also in this way:*

We *were wondering* if there was just the smallest chance of having our party at your place.

Use the Past Continuous forms of wonder, think, hope *to re-express the following:*

1. I would like to ask a favour of you.
2. We want to know whether you and Barbara would like to come, too.
3. He has a party in mind, provided you have no objections.
4. Cynthia is always hopeful, you know, and she's expecting you to help her out.
5. Our intention is to invite a lot of interesting people – you included, Harry.

Exercise 3

Notice that all *and* both *precede other words relating to a noun:*

Both the young girls are working with the same firm.
We were hoping to invite *all the interesting and famous* people we know.

They may be used prenominally with of*:*

All of us are going to Cynthia's party.
Both of them agreed not to go.

They may also be used in apposition:

We *both want* to go.
You may *both like* to come.

where they always precede ordinary finites.

Using both *and* all *re-express the following :*

1. Neither of Peter's friends wants to stay away from the party.
2. None of Cynthia's lively young friends need be left out.
3. 'Barbara and I will be delighted to come, Cynthia.'
4. 'But Peter, you and Pamela, Harry and I have been asked to go. It's not simply Harry and I!'
5. 'Cynthia, the whole party here would like to say how much we've enjoyed this evening.'

Exercise 4

Remember that prepositions linked with relative pronouns take an end-position when these pronouns can be omitted :

She's the girl I work *with*. (She's the girl with whom I work.)

Re-express the following in a similar way :

1. Yes, you know that young man, Peter Sallis. You were chatting with him for hours at the party.
2. Those decorators are dreadful. Poor Harry and Barbara have got to put up with them for two weeks.
3. No, it's not the party. I'm not ringing about the party.
4. The house has got to be fairly big. We intend to have the party at a fairly big house.
5. I'm just coming to the point now. It's quite important for all of us.

Exercise 5

Remember that preposition + Gerund is a neat and frequent structure for avoiding more complicated clause-structures :

Is there a small chance that we might have it at your place? =
Is there a small chance of our having it at your place?

Re-express the following in a similar way :

1. You have to realize that their point is that they wanted to invite a lot of interesting people.
2. The mere thought that she might have to entertain twenty people was bad enough.
3. There seemed to be no reason that Harry should refuse Cynthia's request.
4. She reminded me that she and I had met Shirley some weeks before.
5. Shirley and Cynthia had looked forward to the opportunity to have a party.

Exercise 6

Note the breaks in structures that occur in hesitant or nervous speech:

Well, the thing is that - you know Shirley? - (Well the thing is that Shirley and I want to arrange a party. You know Shirley, don't you?)

Express fully what is implied by the following:

1. Anyway I was wondering - well - you see Shirley and I are - well - it's been a long time since we've given a party.
2. You see - you know our flat - it isn't really - well - we had twenty guests in mind, and with just the two of us our flat's crowded.
3. Of course, I understand - I don't know what - still we may find another place.
4. Well, we've got - you know what decorators are like - Barbara's always having to clean up - and in two weeks - well, you see what I mean, Cynthia.
5. This party - just for the evening, you know - well, this party - at Harry's place; you remember Harry don't you - he's been most kind really - well, we're all invited - a lot of interesting people.

Pronunciation

Exercise 7

Tone is particularly important in understanding non-word noises such as exclamations; often the surrounding words will help to interpret the tone:

ˌOh ˇHarry (Oh = as a prelude to speaking)

ˇOh, we're both well (Oh = nothing to worry about)

ˋOh, that's good (Oh = in that case)

ˈOh ˌyes (Oh = now I see)

ˈOh ˇno (Oh = surprise)

Read aloud the following:

1. Oh I see. Very interesting. Very interesting.
2. Oh, don't bother about that. We can help.
3. Oh, Mr. Sallis. Would you mind just stepping into my office?
4. Oh no, not my place. I've just had it redecorated.
5. Oh, that's all right Cynthia. Just leave it to me.

Exercise 8

Notice how after-thoughts reflect the intonation of the final element of the main structure:

The smallest chance of having it at `your ˌplace – ˈjust for the ˌevening.

Read the following aloud paying particular attention to the intonation pattern of the after-thought:

1. You know, Shirley, the girl with the red hair.
2. Do you know Shirley, the girl with the red hair?
3. I'm dying to see that church, St. Paul's!
4. We're only asking for your flat, just for once.
5. Good Heavens! My place, with all that crowd?!

Reference

Vocabulary	Idiom	Structure and Pronunciation
to decorate decorators favour within reason	I hope you don't mind I'd love to. Is there the smallest chance that . . .? . . . if you see what I mean I suppose it wouldn't be possible . . .? We'd help if we could, of course. Might I possibly ask you . . .?	We wondered if . . . We were wondering if . . . Both the girls They both work They are both working Both of them are She's the girl I work with. Is there a chance of our having it? You see – you know our flat – it isn't really – well we had twenty guests in mind . . . ˌOh, ˈOh, ˈˈOh, `Oh  You know `Shirley, the girl with the red `hair.

Composition

Exercise 9

Suppose that Cynthia is not put off by Harry's refusal to lend her his flat for the party. She rings Barbara the following morning when Harry is at a meeting. Harry has told Barbara about Cynthia's request and has advised Barbara to refuse politely also. Write down the telephone conversation between Cynthia and Barbara.

Exercise 10

Having tried twice to get Harry's flat for the party, Cynthia decides to write to Shirley, who is on holiday abroad, to tell her there's no chance of holding the party at Harry and Barbara's place in London. Write out her letter.

31

Cynthia has found another flat for her party and has invited Harry and Barbara who now express the mood of contrition at not having allowed Cynthia to use their flat.

Conversation

BARBARA: **Really, we should have let Cynthia use our place.**

HARRY: **We couldn't have done.**

BARBARA: **Of course we could.**

HARRY: **Not with the decorators there.**

BARBARA: **That's pretty lame. They aren't doing the whole house. You know that as well as I do.**

HARRY: **Well, I don't want the shambles of someone else's party in my house.**

BARBARA: **Tell Cynthia that. I think it was mean of us.**

HARRY: I must say I was surprised to get invited.
BARBARA: We'll have to apologize.
HARRY: That wouldn't achieve anything.
BARBARA: Harry, it was sweet of her to ask us!
HARRY: I suppose it is a bit embarrassing.

HARRY: Hullo, here she is.
BARBARA: Hullo, Cynthia.
CYNTHIA: Hullo.
HARRY: It really was nice of you to ask us.
BARBARA: I'm so sorry you couldn't have it at our house.
HARRY: Yes. You caught us at a bad moment.
BARBARA: The decorators have taken the place over. You can't imagine the mess we're in.
HARRY: With a bit of luck though they might have finished before your next party.
BARBARA: We felt so mean having to say no. You weren't too upset were you?
CYNTHIA: No, of course not. I'm sorry I wasn't here when you arrived. I was fetching someone from the station.
BARBARA: Oh, that's all right. It is nice to see you.

HARRY: **Did you have an awful time finding somewhere?**

BARBARA: **I must say it's very nice.**

CYNTHIA: **Yes, it is, isn't it?**

HARRY: **Did you have an awful job?**

CYNTHIA: **No, not really. Just a few phone calls.**

BARBARA: **I do feel mean.**

HARRY: **It's a pity about the decorators.**

CYNTHIA: **Really, don't worry. Everything turned out fine.**

HARRY: **Well, that's the main thing.**

Comprehension

1. Who does Barbara want to apologize to?
2. What excuse did Harry give when he refused Cynthia's request?
3. Why didn't he want Cynthia to hold her party in his flat?

4. What explanation does Barbara offer to Cynthia for not holding the party?
5. How does Harry try to compensate Cynthia for his refusal?
6. Why did Cynthia's phone call come at a bad moment, according to Harry?

7. For what does Cynthia apologize?
8. What did she do after Harry's refusal?
9. Why does Barbara continue to apologize?

Vocabulary

EXPRESSIONS OF APOLOGY

I must (have to) apologize
I'm so sorry . . .
I feel so mean (about) . . .
I do feel mean (about) . . .
I hope you aren't too upset (offended) about . . .

lame (excuse)	*weak (excuse)*
shambles	*muddle, confusion*
mean	*selfish*
to achieve	*get something done*
sweet (*coll.*)	*nice, kind*
to take something over	*take control of*
mess	*disorder*
upset	*troubled, disappointed*
to turn out	*to prove to be*

Exercise 1

From the items below make conversations similar to the following:

A: *I must apologize for* (**X**) not inviting you to our dinner-party.
B: *Don't mention it* (**Y**).
A: You see, we thought you were abroad.
B: *I quite understand* (**Z**).

X	**Y**	**Z**
I'm so sorry about	No need to apologize	I'm sure no offence was intended.
I hope you're not upset about	That's quite all right	It's nobody's fault—
I feel so mean about	Not in the slightest.	I'm not in the least offended
I feel so awful about	No apology necessary	I understand; it can happen to anyone

Exercise 2

Rewrite the following, choosing from the Vocabulary above items opposite in meaning to those underlined:

It was a convincing speech. The shareholders were quite at ease. The Chairman's motives were completely unselfish. He was giving up control of the Company, which was now well-organized and would prove to be a model of efficiency.

Structure

Exercise 3

Notice the simple short reply to a complicated verb form:

A: We couldn't have let Cynthia use our place.
B: Of course, we could (we couldn't).

Make short replies to the following :

1. He shouldn't have held his party at our flat.
2. They might have made a shambles of the place.
3. Cynthia isn't here, she must have gone to the station.
4. She needn't have sent us an invitation.
5. I couldn't have found a better place for a party.

Exercise 4

Notice the use of get + *Past Participle which is frequently used in colloquial speech :*

I was surprised to *get* invited (I was surprised to be invited).

Use get + *Past Participle to re-express the following :*

1. Harry and Barbara were taken in Cynthia's car.
2. She was particularly upset about her silver being stolen.
3. On the way home they became the victims of a robbery.
4. The other guests were early, arrangements had been made to fetch them from the station.
5. After a good deal of argument they decorated our flat.

Exercise 5

Notice the participle phrase in the following :

We felt so mean having to say no = We felt so mean because we had to say no.

Re-express the following in a similar way :

1. He stood there without an invitation card and looked so foolish.
2. I knew that you had found another flat and I felt so embarrassed.
3. She stood in front of the station. It was Shirley.
4. Once they had started the job they were keen to decorate.
5. She thought how pleasant it was as she stood and looked at the guests at the party.

Exercise 6

The Past Continuous is used to show an activity or state was continuing at the time when another activity occurred :

I'm sorry I wasn't here when you arrived. *I was fetching* someone from the station.

Notice that the Past Simple and the Past Continuous may appear in very similar contexts but with different implications:

What were you doing all evening? I was celebrating Cynthia's birthday.
(Both speakers are more concerned with the activity and not *its completion at any point in time)*

What did you do yesterday evening? I celebrated Cynthia's birthday.
(Activity is regarded as complete)

Re-express the items underlined in the following and use the Past Continuous to show more clearly the speaker's concern with the activity either as a background to a specific incident, or as continuation without obvious completion:

1. I hadn't thought about going to Cynthia's party and then she rang.
2. You remember Shirley, the girl who was in the habit of dyeing her hair red?
3. Did I hear about the party? Yes, I had a few words from Cynthia about it.
4. Yes, I had that intention, before you brought me the news and upset everything.
5. Oh yes, I knew she's got married; I saw it in the newspaper, but I don't know the details.

Pronunciation

Exercise 7

Notice the apologetic tone conveyed by the fall-rise intonation spread over the stressed syllables in the following:

'Did you 'have an 'awful 'time `finding ,somewhere?

where the voice starts high on the first stress and descends stepwise over succeeding syllables until rising slightly on the last stress.

Read aloud the following in a similar way:

1. It was mean of us not to lend you our flat.
2. I hope you were not too terribly upset.
3. Please forgive my refusing your invitation.
4. I'm sorry I wasn't here when you arrived.
5. I must apologize for not being able to take you to the station.

Exercise 8

Where a stressed syllable is made more predominant by emphasis, the

apologetic fall-rise will be heard on this one syllable, and frequently becomes a rise-fall-rise,
Example: I'm ˈ˜sorry! (I'm very sorry.) Oh, ˈ˜please (I beg you).

Read aloud the following in a similar way:

1. I never wanted to offend you of all people.
2. I feel so mean; I've never felt so mean before.
3. Well, that's my excuse; I know it's pretty lame.
4. Forgive me, Cynthia, please, please!
5. I know it's difficult finding somewhere. I expect you had an awful job.

Reference

Vocabulary	Idiom	Structure and Pronunciation
to achieve lame mean mess shambles sweet to take over to turn out upset	I must apologize I'm so sorry I do feel mean about I hope you aren't too upset about That's quite all right Not in the slightest No need to apologize It can happen to anyone	We couldn't have let her. Of course, we could. They got robbed on the way home. I felt so mean having to say no. I had a party yesterday evening. I was having a party all evening. 'Did you 'have an 'awful time `finding ˌsomewhere? I 'never 'wanted to o`ffend ˌyou.

Composition

Exercise 9

Suppose that Cynthia has invited Harry and Barbara to dinner. However, she and Shirley forget, and go to a theatre instead. When they return to

their flat they find Harry and Barbara sitting on the stairs outside. Write down their conversation.

Exercise 10

Barbara is holding a party and decides to invite Cynthia and Shirley. She can reach neither by phone so she writes them an informal letter of invitation. Write out her letter.

32

In another corner of the flat, Pamela is approached by Maurice who has a slight American accent. Chatting up is expressed here.

Conversation

MAURICE: **Hello, erh . . . What's *your* name?**
PAMELA: **Me? I'm Pamela. Pamela Sallis.**
MAURICE: **That's nice.**
PAMELA: **What?**
MAURICE: **Your name, Sallis. Unusual but nice.**
PAMELA: **Oh. Thank you.**
MAURICE: **Do you live round here?**
PAMELA: **No. In London.**
MAURICE: **So do I. I'm Maurice Best, by the way.**
PAMELA: **Well, how do you do.**
MAURICE: **What brings you down here, Pamela?**
PAMELA: **Cynthia's an old friend of mine. What about you?**
MAURICE: **Oh, you know, different things. But I want to hear about you. Tell me about yourself.**

PAMELA: **Well . . .**
MAURICE: **Oh, it's not that difficult. Tell me about your dress.**

PAMELA: My dress?

MAURICE: Yes. I like it. It's beautiful.

PAMELA: Thank you.

MAURICE: You know, when I saw you from the other side of the room, I thought 'that girl's really got taste'. And when someone who looks like you has taste in clothes, then what is a poor guy to do?

PAMELA: I don't know.

MAURICE: Well, I do.

PAMELA: Do you? You're very sure of yourself.

MAURICE: Not all the time. It all depends . . .

PAMELA: On what?

MAURICE: Who I'm with perhaps.

PAMELA: Is that a compliment?

MAURICE: Of course. Can I get you a drink?

PAMELA: No thanks. Not for the moment.

MAURICE: **Look, why don't we go off and have dinner somewhere?**

PAMELA: **What?**

MAURICE: **I know a really good Italian place near here.**

PAMELA: **No, really - I—**

MAURICE: **Come on.**

PAMELA: **No. You see—**

PETER: **Hullo love, how's it going?**

PAMELA: **Oh, there you are Peter. Maurice, this is Peter. Peter Sallis.**

MAURICE: **Sallis?**

PAMELA: **My husband.**

MAURICE: **I see.**

Comprehension

1. Who is Pamela talking with?
2. Have they met before?
3. What does Maurice want to know about Pamela?

4. What does he find attractive about Pamela?
5. Do you think Pamela is interested in Maurice? Give your reasons.
6. Why does Maurice want to leave the party?

7. What does Pamela try to tell him?
8. Where does Maurice hope to take her?
9. What do you understand by Maurice's final words: 'I see.'?

Vocabulary

'PARTY-TALK'

Do you live round here?
What brings you here?
Tell me about yourself.
Why don't you (we) . . .?
Can I get you . . .?
Let me introduce you. This is . . .
How do you do?
I'm pleased to meet you.

Is that a compliment?
How's it going?

down here	*to these parts, to this area*
an old friend	*a long-time friend*
to have taste	*have good judgement in dress, etc.*
guy (*American*)	*fellow*
a good place	*a good restaurant*
love (*coll.*)	*dear, darling*

Exercise 1

Using items from the above, complete the following conversation:

A: May I introduce myself? I'm Ted Smith.
B: I'm pleased to meet you.
A:
B: No, I live in Norfolk.
A:
B: Oh, Cynthia's an old friend of mine. But I have some business to do in town, too.
A:
B: Oh, business is fine at the moment.
A:
B: No thanks, I still have a full glass on the table there.

Structure

Exercise 2

Notice the difference not only in function but also in degree of stress between reflexive and emphatic pronouns:

Please be'have yourself at the party. (*reflexive*)
She was surer of him than he was of him"self. (*emphatic*)

Use phrases with reflexive and emphatic pronouns to re-express the items underlined in the following:

1. Barbara and I were the only ones who arrived on time.
2. Thank you but I don't need a driver; I can drive too.
3. You're very self-assured, aren't you?
4. Well, I like her parties, but I'm not keen on Cynthia as a person.
5. Maurice took some more whisky. (to help oneself to)

Exercise 3

Notice a frequent use of the pronouns with of *:*

Cynthia's an old friend *of mine* (one of my old friends).

Using similar structures re-express the following :

1. It's *one of my old shoes.*
2. She couldn't remember his name *even though her life depended on it.*
3. Peter hates *even to look at him.*
4. It's *one of my favourite restaurants.*
5. Pamela didn't trust Maurice Best, she just didn't like *the way he looked.*

Exercise 4

Maurice uses an ordinary imperative to ask Pamela for information about herself. Commands are often softened to requests by adding a formula such as :

Please don't do that again.
Shut the door, *will you*?
Won't you have dinner with me?
Just pass me that glass.
Would you mind getting my coat?
Would you mind if I got my coat?
Would you be so kind as to fetch my husband?

Change the following commands into requests :

1. Don't ask me out; I'm married.
2. Come and have a drink with me.
3. Pass the salt.
4. Tell me where my husband is.
5. Help me to open this door.

Exercise 5

There are several ways of expressing permission:

Can I get you a drink? (colloquial)
May I get you a drink? (colloquial)
Will you allow me to get you a drink? (formal)
Might I get you a drink? (formal)
And who may you be? (humorous, ironical)

Re-express the following :

1. What about a sandwich?
2. My dear Lady Stoke-Newington – another cup of tea?
3. I know we have just met but I'd like to take you out to dinner tomorrow evening.
4. I'm sorry to trouble you but I want to close that window.
5. Well, little boy, what's your name?

Exercise 6

The verb be *with a* to-*infinitive expresses a strong obligation or command :*

What is a poor guy to do?
You are not to take my wife out to dinner.

Using this pattern to re-express the following :

1. You are not allowed to pay compliments to my wife.
2. He should certainly not drink too much at the party.
3. No smoking in the dining-room!
4. She has been told not to speak to Maurice Best.
5. The doctor says they must avoid eating in restaurants and keep to the diet he has prescribed.

Pronunciation

Exercise 7

Remember that a rising tone on the last significant stress is often a signal of invitation to continue the conversation :

MAURICE: It all de,pends . . .
PAMELA: On what?
MAURICE: Who I'm ,with per'haps

Read aloud the following in the manner of invitation :

1. You could invite me out to dinner.
2. After all, you're a very beautiful girl.
3. Surely, I'm not as bad as all that.
4. You're used to paying compliments to all the pretty girls you meet.
5. He's pretty sure of himself.

Exercise 8

Remember that words in apposition are pronounced with the same intonation pattern as the items to which they refer:

Maurice, this is Peter, Peter Sallis.

Read aloud the following:

1. I know a really good Italian place, Frascatti's, near here.
2. Have you met Maurice, Maurice Best?
3. Let me introduce you to Peter Sallis, my husband.
4. Would you like to fetch me a drink, a Scotch?
5. Cynthia, a friend of mine, would certainly like to meet them.

Reference

Vocabulary	Idiom	Structure and Pronunciation
down here an old friend guy a good place love (*coll.*) to have taste	Do you live round here? What brings you here? Why don't we . . . ? How do you do? I'm pleased to meet you. How's it going?	He behaved himself. It was he himself who . . . Cynthia's an old friend of mine. Won't you / Will you } shut the door? Would you mind (if) . . . Please (just) pass me the salt. What is a poor fellow to do? You could invite me out to ˌdinner. Maurice, ˌthis is ˈPeter, ˈPeter ˈSallis.

Composition

Exercise 9

Peter gets involved in conversation with Maurice Best, who attempts to borrow ten pounds (so that he can take Pamela out to dinner). Peter is not keen to lend Maurice money but he is keen to remain good friends. Assuming that Pamela has gone off and left the men alone, write down the conversation between Peter and Maurice.

Exercise 10

Suppose that Peter wants to know what Pamela and Maurice have been talking about and he asks his mother, Barbara, who has been standing nearby and has overheard everything. Write down what Barbara tells Peter.

33

Peter is annoyed with Maurice's attempt to go off with Pamela. The expression here is sarcasm.

Conversation

PETER: **I suppose I'm in the way.**
MAURICE: **No, I wouldn't say that.**
PETER: **Quite the Don Juan, aren't you?**
MAURICE: **You flatter me!**
PETER: **I have the greatest admiration for anyone who tries to get off with my wife.**
MAURICE: **Well, with a beautiful wife like Pamela here you must admire a lot of people.**
PETER: **Oh, I do. You know, I'm the passive type. I just sit around with wide, admiring eyes the whole time.**
MAURICE: **It must be fun.**
PETER: **Oh, it is. Like Noah watching the animals come up to the Ark.**

PAMELA: **Oh please! You're like a couple of little boys. It's ridiculous.**

MAURICE: **It is. But it strikes me that your husband here is enjoying it.**

PETER: **That's not all that'll be striking you in a moment.**

PAMELA: **Oh, Peter. Come off it.**

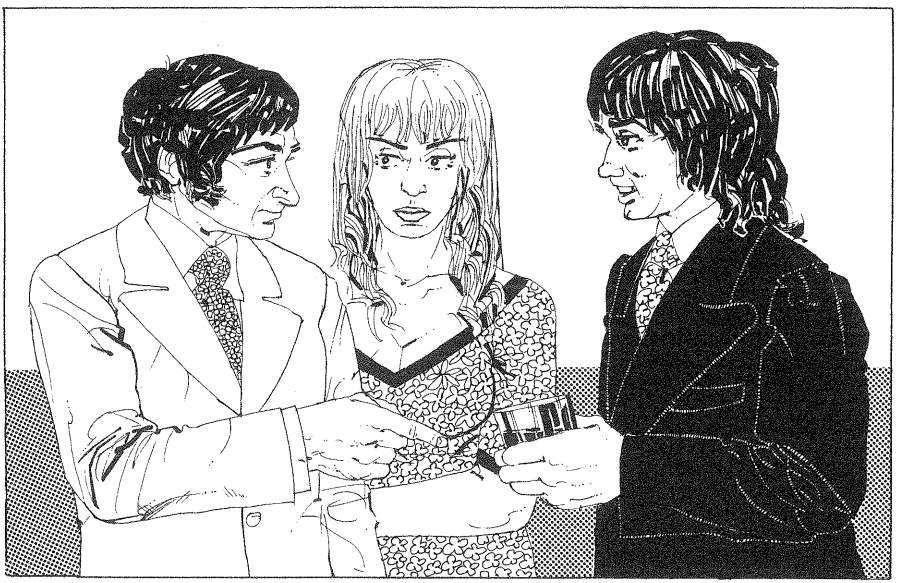
MAURICE: **I suppose I was to know that she was your wife through some dazzling intuition.**

PETER: **Dazzling indeed! You know, long ago, someone somewhere invented an object called a wedding ring which married women wear to show that they are in fact married.**

MAURICE: **That's fascinating. You know I really am learning a lot tonight.**

PETER: **Perhaps, the fact that you were in the darkest corner of the room made it difficult for you to see clearly.**

PAMELA: **Oh, Peter. Stop being stupid. I was holding my handbag.**



MAURICE: **Yes, you see, long ago, someone somewhere also invented an object called a handbag which prevents poor innocent men from seeing whether women are married or not.**

PETER: **You are brilliant!**

MAURICE: **So are you!**

PAMELA: **Well, I'm glad to see you're both lost in admiration for each other at last.**

CYNTHIA: **Pamela!**

PAMELA: **Oh, hello Cynthia.**

CYNTHIA: **Hello. Oh good, I'm glad you've met. I wanted to introduce you to each other. I felt sure you had a lot in common.**

PETER: **Oh yes.**

MAURICE: **We have.**

Comprehension

1. Why does Peter call Maurice Don Juan?
2. Why, according to Maurice, must Peter admire a lot of people?
3. Why does Peter compare Pamela's admirers to Noah's animals?

4. How should Maurice have known that Pamela was married?
5. Why didn't Maurice realize that Pamela was married?
6. Why does Peter say that Maurice is brilliant?

7. Why did Cynthia want to introduce them all?
8. Who do you think provides the best explanation in this argument?

Vocabulary

EXPRESSIONS USED IN SARCASM

You flatter me!
I have the greatest admiration for . . .
I'm lost in admiration for . . .
You are brilliant (dazzling, fascinating)

to flatter	*to praise someone insincerely*
to admire	*to have a high regard for*
to get off with someone	*to get a member of the opposite sex interested in you*
passive	*not active, not resisting*
to strike someone that . . .	*to have the impression that . . .*
to strike someone	*to hit someone*
to dazzle	*to blind with light*
intuition	*understanding without reasoning*
to invent	*to create, to design.*

Exercise 1

From the items below make conversation similar to the following :

A: Seeing that our cases are not here, I think they must be lost.
B: *Brilliant* (**X**)! I'm lost in admiration for your intelligence.
A: *You flatter me* (**Y**), you know. No doubt you could do better.
B: Too much competition. You're quite an *Einstein* (**Z**), aren't you? Really you're wasting your time with the likes of me.

X	Y	Z
Dazzling	You are too, too kind.	a genius
Superb	Flattery will get you nowhere.	perceptive
Fantastic	You're just saying that because it's true.	a little marvel
Great	No compliments, please.	intuitive
Marvellous	I know I'm pretty good.	a Solomon

Exercise 2

Notice that famous names are often used for personal qualities :

Quite the Don Juan, aren't you?

Re-express the following using the items below :

1. You're much concerned with caring for the sick and wounded.
2. He's a tough, sophisticated fellow always living on the verge of violence.
3. She's a fashionable woman always moving in high society.
4. He's a revolutionary adored by the have-nots.
5. You're a brilliant but unorthodox strategist.

Nelson : Jackie Kennedy : Florence Nightingale : Che Guevara : James Bond.

Exercise 3

Notice the general meaning of get *is modified by the words with which it is collocated :*

He's trying to get off with (to flirt) with my wife.

Re-express the following using the collocations below :

1. Nobody should *escape the consequences of* flirting with another's wife.
2. We'd *manage* if we invested our money wisely.
3. Very soon I'll have *to devote all my time* to writing invitation cards.
4. Barbara was so surprised she really didn't *recover from* the shock.
5. They always *succeeded in avoiding* their responsibilities.

get down to : get away with : get over : get out of : get by

Structure

Exercise 4

Remember that must *is used to show probability :*

With a beautiful wife like Pamela here you *must* admire a lot of people.

Use must *to express the probability in the following :*

1. Look at the way he sits around and does nothing; he is most likely a passive type.
2. All I can deduce from their behaviour is that they are little boys.
3. Peter isn't here, so it's very likely he's missed the train.
4. I suppose Maurice is probably nearing forty.
5. Pamela's not sending Maurice away; she's very probably enjoying their conversation.

Exercise 5

Remember that the choice of some *or* any *and their compounds depends on the attitude of the speaker and not always on the verbal context :*

Would you like *some* coffee? (I expect you would)
Are you going somewhere? (I see you have some definite place in mind)
Put it anywhere. (No place in particular)
Is there someone out there? (I am pretty certain there is)
Is there anyone out there? (I could be mistaken)

Use some, any *and their compounds in re-expressing the following :*

1. Have you a comment to make, Peter?
2. You can say what you like; people at parties don't listen.
3. Yes, let's go out to dinner. Have you a particular place in mind?
4. Here's your handbag and here's the bill. Have you got the necessary money?
5. Surely there must have been an inventor of the handbag?

Exercise 6

Notice the pattern : Verb + (Pro)noun + Past Participle :

I'm glad to *see you both lost* in admiration for each other.

The verbs frequently appearing in this pattern are feel, find, get, have, hear, like, make, prefer, see, want, wish.

Use the above pattern to re-express the following :

1. I prefer boiled fish.
2. Pamela had difficulty in trying to get them to understand her.
3. I insist on this Don Juan being thrown out.
4. These fellows break up marriages; I've seen it happen.
5. If I had my way, prison would be the place for you, my lad!

Pronunciation

Sarcasm is typified by emphatic stresses particularly on words which are chosen to convey a meaning opposite to that intended :

You ˈflatter me (You're trying to be insulting).

Exercise 7

Read aloud the following sarcastic comments with appropriate stress :

1. I have the greatest admiration for you; you're a first-class scoundrel.
2. I'm the passive type; that's why I'm going to punch you on the nose.
3. Your intuition is simply dazzling; I'm her husband not her brother.
4. You're brilliant; since when have single girls worn wedding-rings?
5. Oh yes; they've a lot in common. She's a doctor and he's an undertaker.

Exercise 8

Exaggerated intonation is also a characteristic of sarcastic speech. The range of pitch is widened and the effect is as if the speaker is talking to a little child :

You ˈknow, ˈlong aˈgo, ˈsomeone ˈsomewhere inˈvented an ˈobject ˈcalled a ˈwedding-ring.

Read aloud the following with similarly exaggerated intonation:

1. You ˈknow, I really ˌam learning a ˈlot tonight.
2. You see, ˈlong ago ˈsomeone ˈsomewhere invented an ˈobject called a ˈhandbag.
3. I have the ˈgreatest admiration for ˈanyone who ˌtries to get ˈoff with ˈmyˈwife.
4. That's not ˈall that'll be ˌstriking you in a ˌmoment.
5. I'm ˈreally ˈglad to ˌsee you ˈboth ˈlost in admiˈration for ˌeach ˌother.

Reference

Vocabulary	Idiom	Structure and Pronunciation
to admire to dazzle to flatter to get off with someone intuition to invent passive to strike someone (that)	You flatter me I have the greatest admiration for . . . I'm lost in admiration for . . . You are brilliant (dazzling, fascinating) You're quite the Don Juan	That must be fun. Are you going anywhere? Are you going somewhere? I see you're lost in admiration. Your intuition is dazzling. You ˈknow, ˈlong ago, ˈsomeone ˈsomewhere invented an ˈobject called a ˈhandbag.

Composition

Exercise 9

Imagine that Peter suspects that his wife is interested in Maurice Best. He wants to know why she had such a long conversation in the darkest corner of the room etc. Pamela treats his suspicions with sarcastic contempt. Write down their conversation.

Exercise 10

Suppose that Peter is determined to stop Maurice Best from attempting to see Pamela again and decides to write to him a polite but frank letter, the beginning of which is set out below. Complete Peter's letter:

18 King's Road,
Chawsleigh,
N.W. 24

18th March

Dear Mr. Best,

You will remember that we met last week at Cynthia's party and discussed your attempt to take my wife out to dinner without her, let alone my permission.

I think I should make myself clear . . .

34

In another corner of the flat, Barbara has met a famous painter. The expression here is admiration and awe.

Conversation

BARBARA: **Robert Hall! I really am delighted to meet you. Of course, I've often seen your paintings and I've admired them a lot. But I never thought I would actually meet you.**

HALL: **It's always a pleasure for me to meet someone who's interested in painting.**

BARBARA: **And your sculptures! No, I really am a great admirer of yours. What always interests me is the way you turn rough stone into smooth, symmetrical surfaces.**

HALL: **Ah yes. So much of art is forcing the raw material, wood, stone, paint – to do what has never been done with it before.**

BARBARA: **Yes. Yes, I can understand that.**

HALL: **The trouble is so few people are interested in real painting these days.**

BARBARA: **You mean there's no real discrimination.**

HALL: **That's it. And you know, one's always in financial difficulties –**

BARBARA: **Hello Harry.** (*to Hall*) **May I introduce my husband Harry Sallis. Harry, this is Robert Hall. We've been having the most interesting talk?**

HARRY: **How do you do. What have you been talking about?**

HALL: **Art.**

HARRY: **Art?**

BARBARA: **Mr. Hall, the famous painter and sculptor.**
HARRY: **Oh!**
BARBARA: **We're both great admirers of yours, aren't we Harry?**

HALL: (*to Harry*) **And what do you do? Are you in the art world?**
HARRY: **No, no. I'm in business, really. I invented the inflatable umbrella.**
HALL: **You what!**
HARRY: **Yes, yes. You know those umbrellas that –**
HALL: **Well, I never! That's fantastic! You really thought of those umbrellas!**
HARRY: **That's right.**
HALL: **Why, they've changed the streets of London! They're so plastic. Wonderful.**
HARRY: **Thank you. Actually, ever since my youth, I've wanted to be a painter. But somehow –**
HALL: **Well, that's strange. I've always envied you fellows who invent things. I mean you use your imaginations and show a profit.**

Comprehension

1. Who is Robert Hall?
2. Does Barbara know him well? Give your reasons.
3. Why does she admire him so much?

4. Has Robert Hall sold a lot of his works?
5. Does Harry know him well? Give your reasons.

6. What is Harry's claim to fame?
7. Why does Robert admire Harry?
8. What was Harry's ambition as a young man?
9. Why does Robert envy inventors?

Vocabulary

EXPRESSIONS OF ADMIRATION

I never thought I would actually . . .
I'm a great admirer of yours.
Well, I never!
That's fantastic!
I've always envied you.
It's a great pleasure for me to . . .

actually	*in fact, really*
to turn something / someone into	*to change, transform*
to force	*to compel*
raw	*in the natural state*
trouble	*worry, difficulty*
world (e.g. art world)	*all that belongs to art*
plastic	*easily shaped*
to envy	*to begrudge*
to show (a profit)	*to give (produce) a profit, loss, etc.*

Exercise 1

Notice that the general meaning of turn (to move round) *can change by the addition of a preposition or adverb:*

turn about = face a different direction
turn against = to become hostile to
turn away = to reject
turn down = to refuse
turn inside out = to put the inside outside
turn on = to start the flow of something
turn round = to turn and face someone/something
turn to = to go or apply to
turn up = make one's appearance
turn upside down = to disorganize

Choose phrases from the above to re-express the following:

1. Harry offered him a thousand umbrellas at 50% discount but Mr. Jones declined.

2. They opened the air-flow and the umbrella was inflated to a gigantic size.
3. Mr. Hall was in financial difficulties and went to Harry for a loan.
4. After Harry's refusal to lend his flat for her party Cynthia was quite bitter towards her friends, the Sallises.
5. When Harry eventually appeared Robert Hall had taken Barbara off to dinner.

Exercise 2

From the Vocabulary above choose items opposite in meaning to the following:

1. *He gave the impression* he was an inventor.
2. The *manufactured* material had a *hard and rigid* quality.
3. Robert *sincerely admired* Harry's inventiveness.
4. His work was acclaimed by *one or two artists only*.
5. The medium he had chosen for his art *allowed* him to develop a rough and vigorous style.

Structure

Exercise 3

Notice the mid-position of the adverbial never *between the subject and finite:*

I *never* thought I would actually meet you.

Remember that this position is usually preserved even when an anomalous finite accompanies the finite verb:

I have *never* thought much of his painting.

However, when the anomalous finite is stressed the adverbial precedes it:

I *never* have thought he was a great painter.

Reply to the following using the adverbial before the anomalous finite:

1. So you don't like this picture by Hall? (never have)
2. Can you find time to meet this young artist? (always can)
3. This figure has a very rough texture (generally do)
4. Do you think he'll take time off to see a young artist's pictures? (often will)
5. It's kind of you, Barbara, to admire this piece of mine. (always do)

Exercise 4

Notice that a rhetorical effect can be achieved by beginning with a subject-clause :

What always interests me is the way you turn rough stone into smooth surfaces.

(The way you turn rough stone etc. interests me.)

Re-express the following and begin with a subject-clause :

1. I fail to understand how he can live from his painting.
2. The question is whether to shape the material or to leave it raw.
3. It is generally acknowledged that he's an artist of rare talent.
4. None of us can guess what he does for a living.
5. His main trouble is when he's going to get himself out of his financial difficulties.

Exercise 5

Notice that idiomatic phrases often omit articles :

I'm in business (in the world of commerce)
He's in oil (in the oil industry)

Explain the meaning of the phrases underlined :

1. Major Smith was sent to prison.
2. Cynthia's going to hospital.
3. Peter's taking up a career in coffee.
4. At work Pamela has little time to think about Peter.
5. Maurice Best is a reformed character; he now goes to church regularly.

Exercise 6

Remember that the Present Perfect Continuous indicates that an activity begun in the past and including the present may well continue into the future :

We've been having the most interesting talk.

Use the Present Perfect Continuous to re-express the following :

1. You find us in the middle of a most interesting talk.
2. These are some of the paintings selected this morning for tomorrow's exhibition; although we've not finished yet.
3. This is the first stage of our plans for a holiday in Florence.

4. Let them have a break; their discussion of the project has lasted the whole morning.
5. Shall we return to the topic under discussion, gentlemen?

Pronunciation

Notice that the intonation set by the main stress is continued throughout most of the clause or sentence:

It's ˈalways a ˌpleasure for ˌme to ˌmeet ˌsomeone ˌwho's ˌinterested in ˌpainting.

Exercise 7

The high fall on always *in the above requires the rest of the sentence to be spoken at a low pitch.*

Read the following aloud with particular attention to the continuation of the pitch determined by the main stressed syllable:

1. I ˈnever know how many of my paintings I'm going to sell.
2. We ˈrarely find that people appreciate his sculptures.
3. „Who did you say Robert Hall was?
4. So ˈmuch of modern art is incomprehensible to the ordinary man of today.
5. „What did you say you were going to pay for that painting by Robert Hall?

Exercise 8

Notice that prepositions and particles can be distinguished by stress:

What did you ˈcome about? (about = *preposition*)
How did that come a ˈbout? (about = *particle:* come about = happen)

Read the following with the main stress placed correctly:

1. You must have gone the wrong way. Which street did you turn up?
2. You must have got the wrong name. Which street did you turn up in your guide-book?
3. Who was he trying to get round when he fell over the chair?
4. Who was he trying to get round by flattery and compliments?
5. He went off Hall's paintings; they're not really very good.
6. He swerved off the road and crashed into a tree.

Reference

Vocabulary	Idiom	Structure and Pronunciation
actually to envy to force plastic raw to show (a profit, etc.) trouble to turn into	I'm a great admirer of yours. I've always envied you. It's a great pleasure for me to . . . Well, I never! That's fantastic!	I have ˈnever thought much of him. I never ˈhave thought much of him. What interests me is his painting. Peter's in coffee. We've been having the most interesting talk. I ˈnever ˈknow how many ˌpaintings I'm going to ˌsell. What did you ˈcome about? How did that come aˈbout?

Composition

Exercise 9

Imagine that you are a famous inventor, always in the public eye. At one of the few conferences you dare to attend, you are cornered by a young enthusiast who insists on paying you compliments. You reply as politely as possible. Write down your conversation.

Exercise 10

Suppose you are guiding a party round a museum of modern art and are pointing out the qualities of a famous artist and his works exhibited. Write down your speech.

35

Pamela and Peter are going home after the party in their car. Self-justification is expressed here.

Conversation

PETER: **I think that was the end!**

PAMELA: **Why? What did I do wrong?**

PETER: **What did you do wrong!**

PAMELA: **It isn't my fault if that man was interested in me.**

PETER: **You should have told him you were married.**

PAMELA: **I couldn't. He hardly let me get a word in edgeways. For God's sake, Peter. Look where you're going!**

PETER: **I was. That idiot driver!**

PAMELA: **It wasn't him. It was you. You're so jealous you can't see straight.**

PETER: **The maniac was in the middle of the road. Anyway, what do you expect?**

PAMELA: **You talk as if I'd gone off with this Maurice person – All I did was talk to the man.**

PAMELA: **Anyway, what about Diana?**

PETER: **Diana?**

PAMELA: **That girl in Spain when we were on holiday. The one you kept following about all over the beach!**

PETER: **Oh her . . . I did not!**

PAMELA: **We changed our position on the beach every day so you could be next to her. God knows what went on behind my back.**

PETER: **Pamela! What complete rubbish!**

PAMELA: **Is it?**

PETER: **You seem to have forgotten about the sand-flies.**

PAMELA: **Sand-flies!**

PETER: **Yes. Sand-flies. We moved because they were eating us alive.**

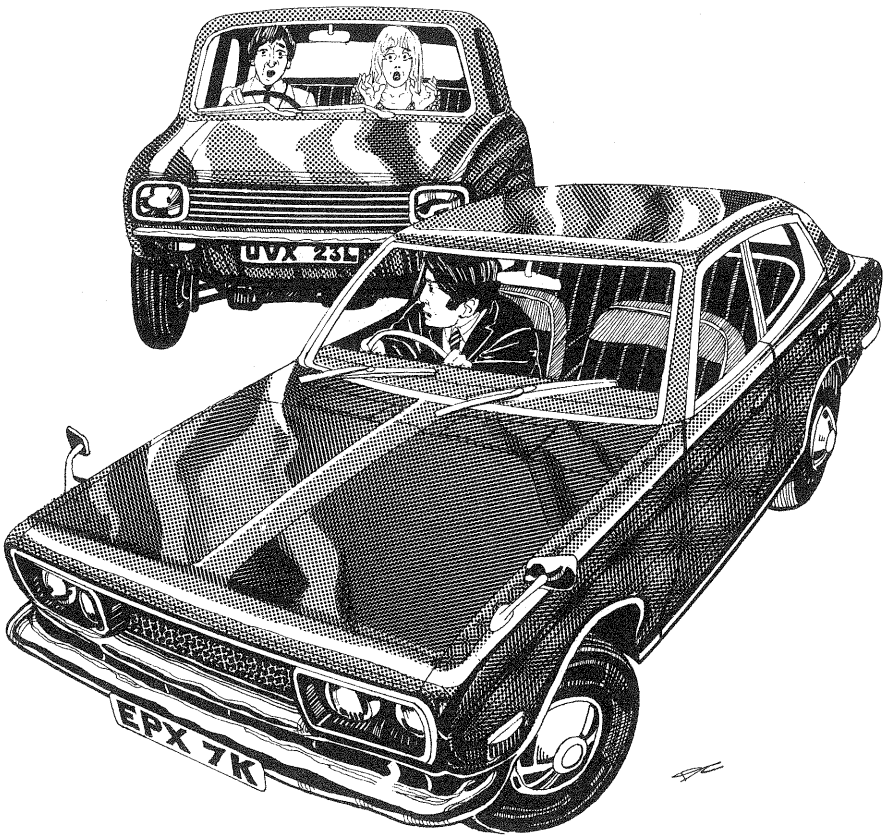
PAMELA: **They never bothered me.**

PETER: **Your memory is conveniently short.**

PAMELA: **Peter! Pull yourself together.**

PETER: **That fool! He must be drunk!**

PAMELA: **I thought he was rather clever. He managed to avoid you.**



PETER: **That's not funny! I drive very well. You've said so yourself – often.**

PAMELA: **I wouldn't say it now.**

PETER: **Look! That's enough. The only way you can justify yourself is to make a lot of stupid attacks on me, so let's not go on with it.**

PAMELA: **Oh all right; perhaps we'd better both shut up, before we end up in a cemetery.**

Comprehension

1. Who is Peter quarrelling with?
2. What is Pamela supposed to have done wrong?
3. Why is Pamela frightened?

4. Who was Diana?
5. Why is Pamela jealous of her?
6. What reason does Peter give for his moving about the beach?

7. Why is Peter so angry?
8. What does Peter see as the reason for Pamela's criticism?
9. Why does Pamela suggest they stop quarrelling?

Vocabulary

EXPRESSIONS USED IN QUARRELLING

That's the end.
It isn't my fault (if) . . .
You hardly let me get a word in edgeways.
What do you expect?
All I did was to . . .
Anyway, what about . . . ?
What complete rubbish!
Don't bother yourself!
Pull yourself together!
That's not funny!
You're trying to justify yourself.

edgeways	*with the edge outwards or forwards*
to get a word in edgeways	*to say something when a talkative person is silent*
maniac	*raving madman*
to go off with someone	*to run away*
behind one's back	*in secret*
convenient	*suitable, handy*
to pull oneself together	*to get control of oneself*
to justify	*to be/give a good reason for*
cemetery	*where dead are buried*

Exercise 1

Use the items below to make conversations similar to the following :

A: *You're going too far* (**X**). If you continue coming home so late, it's the end for us.
B: *So what do you want* (**Y**)?
A: I want a decent person to live with.
B: *That's your problem* (**Z**). Life's too short for that kind of sentiment.

X	Y	Z
This is too much.	What do you expect?	It doesn't bother me.
That's the last straw.	So what?	It's all the same to me.
I've had enough.	What about it?	That's entirely up to you.
This has gone far enough.	Is that so dreadful?	It's your affair.
It's not funny.	Life's like that.	Do what you like.

Exercise 2

Use items from the vocabulary above to complete the following :

The husband was a ____, quite unable to ____ and to lead a normal existence. He was really leading another life behind his wife's ____, and when he found it ____ he ____ off with most of the cash they had. It's difficult to ____ such behaviour.

Structure

Exercise 3

In addition to verbs of perception (see, hear, feel, *etc.*) *the following*

are used in the pattern, Subject + Verb + (Pro)noun + Present Participle :

Find keep left catch start stop get

Example : The sand-flies kept us moving all over the beach.

Using the verbs and pattern above re-express the following :

1. The police caught him. He was driving while drunk.
2. You'll never find my wife and me in disagreement.
3. Pamela wouldn't let Peter out of the car until their quarrel was over.
4. Can you do something about these sand-flies? We've begun scratching again.
5. Give him a few drinks and you can make him talk for hours.

Exercise 4

Here *and* there *may have a front position in exclamatory style :*

There you go again! You're always attacking me!
Here comes that idiot driver again!

Re-express the following in ways similar to the above :

1. Look, there's Diana running along the beach.
2. You've started to quarrel again.
3. The police are coming. They always appear when I'm speeding.
4. You're speaking like a newly-wed.
5. Those dreadful sand-flies are flying this way.

Exercise 5

Notice all *used in the sense of* only *or* but *:*

All I did was talk to the man { I only talked to the man. / I did nothing but talk to the man.

Re-express the following to begin the sentence with all *:*

1. I was only saying that you were jealous.
2. I had but one little drink.
3. You talk about nothing but other women.
4. Nothing seems to please you except holidays abroad.
5. She seems to do nothing else but quarrel with her husband.

Exercise 6

Notice the difference in meaning of the following patterns expressing purpose :

We changed our position to be next to her (We both wanted to be next to her)
We changed our position so (that) you could (might, should) be next to her.

Re-express the following in ways similar to the above:

1. We both wanted to see Diana and so we went to the party.
2. You wanted to see Diana and so we went to the party.
3. He drove like a maniac. He intended to arrive on time.
4. You make a lot of stupid attacks on me; you merely want to justify yourself.
5. Pamela and Peter went off to Spain because Peter needed a holiday in the sun.

Pronunciation

Exercise 7

Syllables preceding the main stress in a sentence are spoken more rapidly than those following it:

You seem to have forgotten about the ˈsand-flies all over the beach.
We moved because they were eating us aˈlive, the dreadful little animals.

Read aloud the following with attention to the speeds of the syllables, before and after the marked main stress:

1. Let's suppose for a moment that I ˈhad gone off with this Maurice Best.
2. Perhaps it would be more sensible if we ˈboth shut up.
3. But that's precisely what we're both ˈarguing about.
4. I did absolutely nothing else except ˈtalk to the wretched man.
5. What if we really ˈhad gone off and left you at the party?

Exercise 8

In very emphatic speech wherever breath accompanies stops and fricatives / p t k f θ h / it is intensified. Speech then becomes 'explosive' (physically as well as figuratively):

That ˈfool he must be ˈdrunk!
That's not ˈfunny.

Read the following aloud with a good deal of breath:

1. ˈPeter! ˈPull yourself together!
2. ˈTake your ˈtime!
3. ˈCome on, ˈcome on!
4. ˈFancy, that ˈfool calls himself a driver.
5. ˈThink, man, ˈthink! Good ˈHeavens, your driving is ˈhorrible!

Reference

Vocabulary	Idiom	Structure and Pronunciation
cemetery convenient edgeways to go off with someone to justify maniac	That's the end! I can't get a word in edgeways. What complete rubbish. Don't bother yourself. Pull yourself together. That's not funny! You did it behind my back.	You kept following her. There you go again! Here comes that idiot driver! All I did was talk to the man. We left early to be there on time. We left early so that you could be there on time. Let's suppose for a moment that I 'had gone off with Maurice Best. 'Peter! 'Pull yourself together.

Composition

Exercise 9

*Peter questions Pamela about the party; why she was sitting in a dark corner, how she got into conversation with Maurice Best, why she talked to Maurice so long, why she didn't tell him she was married, etc. Pamela has her answers ready. Write down their conversation. You will find purpose clauses (*to + *infinitive :* so that*) useful.*

Exercise 10

Imagine that Pamela is learning to drive a car. It is her first lesson and the driving instructor is rather impatient with her. Write down part of their conversation. The following may be useful :

Steering wheel: brake: clutch: pedal: accelerator: engine: to signal: drive on: turn right (left): to reverse: to halt: junction: road sign: to overtake.

36

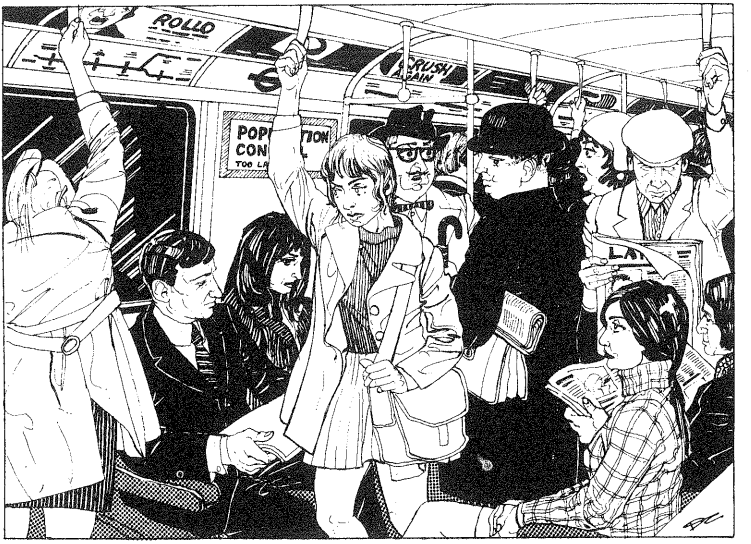
Harry and Barbara are travelling in the tube. They can't find a seat as it is in the rush hour. The mood here is one of indignant protest in an uncomfortable situation.

Conversation

BARBARA: **This is awful. What a crush!**
HARRY: **Some people do this every day.**
BARBARA: **I don't envy them.**
PASSENGER 1: **Excuse me. I think you're standing on my foot.**
HARRY: **I'm sorry. I didn't realize.**
BARBARA: **Poor man. You're no lightweight.**
HARRY: **He was very calm.**
BARBARA: **It must have been agony.**

BARBARA: **Look at all those men.**
HARRY: **Which men.**
BARBARA: **The ones sitting down. Why don't they offer their seats?**
HARRY: **It's every man for himself during the rush hour.**
BARBARA: **But there are old people standing.**
HARRY: **Still, it's not far now.**
BARBARA: **My feet are killing me.**
PASSENGER 1: **You're standing on my foot again.**
HARRY: **I'm so sorry.**
PASSENGER 1: **So am I. Kindly put your big feet somewhere else.**

HARRY: **I'm sorry. It's very crowded.**
PASSENGER 2 (WOMAN): **Oih. Watch where you're putting your hands.**



HARRY: **I'm dreadfully sorry.**

PASSENGER 2: **I should think so.**

PASSENGER 3 (MAN): **Was this man molesting you, madam?**

HARRY: **No, really it was completely unintentional.**

PASSENGER 2: **It didn't feel unintentional. I really don't know.**

BARBARA: **He was in someone's way.**

HARRY: **I was standing on this gentleman's foot.**

BARBARA: **And he was trying to move.**

PASSENGER 1: **You are now standing on my foot for the third time. If you don't get off it and stay off it I'll molest you viciously and it will be completely intentional.**

Comprehension

1. What are Barbara and Harry doing?
2. Why is the carriage so crowded?
3. Why does Harry apologize to a passenger?

4. Why is Barbara annoyed with some of the passengers?
5. How does Harry explain why Barbara can't have a seat?
6. What does the first passenger keep protesting to Harry about?

7. Why does the woman passenger protest?
8. How does Harry try to pacify her?
9. Why is it that Harry keeps on standing on the first passenger's foot?

Vocabulary

EXPRESSIONS OF PROTEST:

Why don't you . . .?
Kindly move, will you?
Watch what you're doing!
I should think you 'are sorry!
If you don't move, I'll . . .

crush	*crowd of people pressed together*
lightweight	*below average weight (especially of boxers)*
agony	*great pain*
it's every man for himself	*to act regardless of others*
it's killing me	*causing me great pain*
to molest	*to trouble (annoy) intentionally*
(un)intentional	*(not) on purpose*
viciously	*done with evil (harmful) intention*

Exercise 1

From the items below make conversations similar to the following:

A: Watch what you're doing (**X**)!
B: I'm so sorry (**Y**).
A: I should think you are sorry (**Z**).
B: Well, it's not entirely my fault. It's so crowded here.

(X)	(Y)	(Z)
What the devil are you doing	I ˈdo apologize	You ought to be, too
Mind what you're doing	I'm dreadfully sorry	I should think so
Look out	I ˈam sorry	The very idea!
I say! Take care.	Please, excuse me	You should show more consideration.
Hey, go easy	So sorry	You need to be more careful.

Exercise 2

Notice that some *may be used in an indefinite as well as a partitive sense. The pronunciation changes accordingly :*

Some / səm / ˈmore people have got in.
ˈSome / sʌm / people do this every day.

Use some *to re-express the following and read your answers aloud with the correct pronunciation and degree of stress :*

1. We need a few more people to call this a crush.
2. My hat was sat on by one of the passengers; I don't know who.
3. Take a day or two off from work and you'll feel better.
4. At one time or another we'll all have to cycle to work; the trains are getting so crowded.
5. It must have been a pretty foolish person who tried to jump on a moving train.

Exercise 3

Notice the use of one *to mean* that *and* ones *to mean* those *:*

Which men? The *ones* sitting down.

Use one *and* ones *in re-expressing the following :*

1. The most successful people are those who look after themselves.
2. The passengers in this train are office-workers, especially those who work in the City.
3. Which man do you mean. That fellow with the inflatable umbrella?
4. This umbrella is better than that invented by Harry.
5. He chose a seat opposite to that on which Barbara was sitting.

Exercise 4

Notice the difference between the Present Simple (to express an action in general) and the Present Continuous (to express a particular act) :

Watch where you put your hands when you use this cutting-machine. (Whenever)
Watch where you're putting your hands; that knife you're using is very sharp. (Now)

Use the Present Simple and Present Continuous to re-express the following:

1. Be careful to put your feet in any empty space when you travel in crowded trains. (Mind where . . .)
2. Mind your feet. This train is very crowded. (Mind where . . .)
3. You mustn't act carelessly when handling explosives. (Watch what . . .)
4. Study his actions carefully and then afterwards you do likewise. (Watch what . . .)
5. Always listen to his words and you'll be much wiser. (Listen to what . . .)
6. Tell me about the speech he's making; I can't hear from here. (Tell me what . . .)

Exercise 5

Notice the choice of the Past Continuous to indicate what was happening when the lady suddenly cried out:

Was this man molesting you, madam (when you cried out)?

Use the Past Continuous to re-express the following:

1. What was the train's destination when it crashed?
2. I had nothing in mind, when this lady suddenly cried out.
3. Unintentionally my feet were on this gentleman's, when he said he would hit me.
4. Harry was in the process of moving his position, when the old lady shouted at him.
5. She was in the middle of an apology, when the train lurched and she sat down again on his lap.

Exercise 6

Remember that so *may change its meaning by changing its position in short replies containing anomalous finites (*can, will, *etc.) or auxiliaries* (be/have)*:*

We're among the first guests to arrive. So am I. (I am, too)
You're the first guest to arrive. So I am. (I am, indeed)

Reply in similar ways to the following :

1. We can come at eight.
2. You can now have a seat.
3. She has an inflatable umbrella.
4. Look, he's got an inflatable umbrella!
5. We'll go by Underground.
6. I say, he's got stuck in the door!

Pronunciation

Exercise 7

Notice the non-verbal noises used in exclamatory speech :

Oh = surprise (mild or strong)
Ah = admiration, sorrow, regret
Oih = warning signal (I say!)

Using the above, introduce the following with appropriate exclamations :

1. Look out. That's my foot!
2. What a shame it is that those old people have to stand!
3. What a crush!
4. You with that peculiar umbrella. Get off my foot!
5. Look at that poor little boy squashed between those two fat ladies!

Exercise 8

Notice that emphatic stress at mid-pitch can sound deliberately threatening. Each stressed syllable is given extra stress to make sure the listener is in no doubt about the speaker's determination.

If "you "don't get "off it and "stay off it I'll mo"lest you \viciously.

Read the following aloud in the manner of the above :

1. You are standing on my foot again.
2. Shut up, or I'll punch you on the nose.
3. Take your hands off me or I'll scream.
4. Keep your big feet out of my way.
5. Please get off my lap and stay off.

Reference

Vocabulary	Idiom	Structure and Pronunciation
agony crush (un)intentional lightweight to molest vicious(ly)	Why don't you . . .? Kindly move, will you? Watch / Mind } what you're doing? Hey! Go easy! What the devil are you doing? The very idea! It's every man for himself. It's killing me.	Those are the ones I like. Watch what you do. Watch what you're doing. Was this man molesting you? So am I. So I am. `Some people do this every day. Some `more people have got in. "Keep your "big "feet out of my "way.

Composition

Exercise 9

Imagine you are trying to get through the gangway of a crowded airplane. It is two o'clock in the morning and the passengers are not in the best of moods. Eventually you get to your seat-row but your way to your seat is blocked by a stout lady with innumerable packages overflowing onto adjacent seats and onto the floor. She is upset at being asked to stand up and to allow you to get to your seat. Write down your conversation.

Exercise 10

Write a short article on the discomfort of rush-hour travel for an evening newspaper that concentrates less on information than on human interest.

37

Pamela is talking to Cynthia in confidence. The expression is tactful advice.

Conversation

PAMELA: **I really don't know what's come over Peter. Ever since I talked to that man at your party, he's been so peculiar. It's so silly. I just can't understand it.**

CYNTHIA: **Oh, I'm sure it's nothing to worry about. It's just a mood.**

PAMELA: **I hope so. He's so sulky and silent.**

CYNTHIA: **Can't you, so to speak, lure him out of it? Be sweet to him – and, you know, appealing.**

PAMELA: **Well, I don't know, he just . . . you know . . .**

CYNTHIA: **What?**

PAMELA: **Ignores it!**

CYNTHIA: **What about cooking him something special? Something he likes?**

PAMELA: **Oh, I did that the other evening. For some reason best known to himself, he loves kidneys and I cooked them in wine. But I was so nervous it didn't work out.**

CYNTHIA: **Well, can't you try something else?**

PAMELA: **Yes, I could. But I feel that somehow he sees through it.**

CYNTHIA: **Well, does it matter if he does? In a way it's a good thing.**

PAMELA: **Oh damit! I haven't got a guilty conscience. Why should I bother? I didn't *do* anything.**

CYNTHIA: **Have it out, then. Tell him to snap out of it.**

PAMELA: **I have.**

CYNTHIA: **What happened?**

PAMELA: **All he did was to put on a record full volume.**

CYNTHIA: **Well, couldn't you have stopped it and made him listen?**

PAMELA: **I did precisely that, but he just walked out of the room. Now, he's coming back later and later in the evening.**

CYNTHIA: **How ridiculous.**

PAMELA: **Isn't it? He must realize he's being ridiculous.**

CYNTHIA: **He's obviously taking his revenge, or something.**

PAMELA: **For what though?**

CYNTHIA: **Of course, you could play the same game.**

PAMELA: **You mean be out when he gets back?**

CYNTHIA: **Why not?**

PAMELA: **Why not? Can you imagine what would happen! I'm fighting a minor war as it is – and that's the result of an *imagined* slight. If I did that the streets would be running with blood – my blood.**

Comprehension

1. What is wrong with Peter?
2. How does Cynthia suggest Pamela should change Peter's mood?
3. Why doesn't her suggestion seem to work?

4. Why couldn't Pamela find a way to Peter's heart through his stomach?
5. How did Pamela know that Peter was not prepared to discuss what was wrong?
6. Why does Pamela think she should ignore Peter's mood?

7. What reason does Pamela suspect to underlie Peter's treatment of her?
8. What does she propose to do?
9. Why doesn't Pamela accept Cynthia's suggestion to do the same as Peter?

Vocabulary

MAKING SUGGESTIONS:

Can't you . . .?
What about . . .?
Does it matter if you . . .?
Couldn't you (have) . . .?
Do you think you might . . .?

to come over someone	*(of feelings) to take possession of someone*
peculiar	*strange, odd*
mood	*state of mind*
sulky	*silent and bad-tempered*
to lure someone	*attract, tempt*
sweet	*pleasant, attractive*
to ignore	*refuse to take notice of*
to see through something	*not be deceived by something*
conscience	*awareness of right from wrong*
to have something out with someone	*to have a frank talk to reach an understanding*

to snap out of something	*to get out of a mood or habit*
volume	*degree of loudness*
to take one's revenge	*to return an offence*
minor	*smaller, less important*
slight	*offence, impoliteness*

Exercise 1

Use the items below to make conversations similar to the following :

A: I've locked the door and left the key inside!
B: *Oh dear! What about breaking* (**X**) a window?
A: *Can't you think of something else?* (**Y**)
B: *Well, of course, we could break* (**Z**) the door down.

(**X**)	(**Y**)	(**Z**)
Can't you break	Haven't you a better suggestion?	You can always break . . .
Does it matter if you break	That's not a very bright idea.	There's no difficulty in breaking
Couldn't you break	Have another think!	What about breaking
Do you think you might break	Try again!	In the last resort, you might break
Might it be a good idea to break		

Exercise 2

Study the changes of meaning made to have *by different particles :*

Have something *back*	(to be returned)
Have someone *on*	(to play a trick on someone)
Have someone *down*	(to have someone as a guest)
Have something *on*	(1. be wearing something 2. have an engagement)
Have it *out*	(to reach an understanding through frank discussion)
Have someone *up*	(1. to receive a visitor in one's room 2. to make someone appear before a court)

Use the above to re-express the following :

1. No, I'm afraid I'm doing something else that day.
2. Let's ask Harry to stay with us this week-end.
3. And the trouble was that she was wearing exactly the same dress as I was!
4. Thanks for the umbrella; we'll return it in the morning!
5. Don't worry about Peter's behaviour; I'm sure he's just fooling.

Structure

Exercise 3

Notice that indefinite pronouns something, anything, nothing, somebody, someone, anyone, nobody, no one *are used with a* to-*infinitive :*

It's nothing to worry about.

Use the above pronouns followed by a to-*infinitive to re-express the following :*

1. I want to talk to someone.
2. Have you bought anything you wish to declare?
3. Can you find anyone who might help us?
4. Cook him a special meal.
5. You needn't feel guilty about anything.

Exercise 4

Notice the more indefinite use of other *:*

I did that the other evening. (one evening in the recent past)
Some idiot or other has left the radio on full volume. (I don't know who)

Use other *in re-expressing the following :*

1. One night recently he stayed out very late.
2. We overslept one morning this week and Peter was late for work.
3. You could take your revenge on him in a number of ways.
4. I've no idea what Peter's upset about, but he's awfully sulky.
5. One day, I can't remember which, we're going down to see Barbara and Harry.

Exercise 5

Notice after compound pronouns like anything, somewhere *and after interrogative pronouns like* what, who, *the idea of 'in addition' or 'alternatively' is expressed by* else *:*

Well, can't you try something else?

Else *also appears after* not much *and after* little *:*

I have little (not much) else to say.

Use else *in re-expressing the following :*

1. Would you like to try another dish, if you don't like that?

2. This drink is awful. Let's change to another sort.
3. I'm afraid there's not much in the fridge except sausages.
4. If you don't like it here then find another place to live!
5. I'm afraid Pamela will have to leave Peter; there are few other things the poor girl can do.

Pronunciation

Exercise 6

Notice that where a Present Participle is used attributively the primary stress falls on the following noun:

an appealing ˈlook
running ˈwater
the following ˈnoun

Where a Gerund is used attributively there is a primary stress on the Gerund:

a ˈcooking-pot
ˈdining-room
ˈeating-apples

Read aloud the following with appropriate stress (hyphens have been omitted):

1. They're all sitting in the recording studio.
2. What was the name of the Recording Angel?
3. She burned herself on a boiling pot.
4. Hand me a boiling pot and we'll make you a quick lunch.
5. It doesn't taste very good; it's only a cooking wine.

Exercise 7

A context of encouragement is usually accompanied by a fall-rise intonation:

Oh, I'm ˈsure there's ˌnothing to ˌworry aˌbout.

Read the following aloud in an encouraging tone:

1. He'll get over it.
2. You don't have to worry about Peter.
3. There's no need to fight your own husband.

4. You don't need to bother yourself about a small thing like that.
5. You know that Peter and Pamela can easily look after themselves.

Exercise 8

Remember that syllables before the main stress are spoken more rapidly than those following it:

We really don't know what's come ˈover Pamela's husband.

Read the following aloud with attention to the faster speed before the main stress:

1. What does it really matter if he ˈdoes see through it?
2. Have you any objection to my coming ˌtoo?
3. What about trying to cook him something ˈspecial?
4. I only wanted to know ˈwhen you were coming ˌback.
5. I only asked you if you would like to have dinner with me at a restaurant.

Reference

Vocabulary	Idiom	Structure and Pronunciation
appealing to come over someone conscience to have it out with someone to ignore to lure minor mood peculiar to see through slight to snap out of something sulky sweet volume	Can't you come up with something? Have another think! For some reason, best known to himself . . . Why should I bother? You could play the same game. I'm fighting a minor war.	Have you *anything* to declare? I saw Peter the other evening. I saw some man or other. Try something else. ˈDriving-gloves. Driving ˈrain. I'm ˈsure there's ˌnothing to worry aˈbout.

Composition

Exercise 9

The following is the beginning of a conversation between Peter and a friend. Continue the conversation:

PETER: You know Pamela is being so peculiar.
FRIEND: I'm sure there's nothing to worry about.
PETER: I think she's seeing that fellow, Maurice Best.
FRIEND: Surely you're imagining things. Pamela's not a girl like that.
PETER: But she spent a lot of time with him at Cynthia's party.
FRIEND: . . .

Exercise 10

Cynthia decides to write to Peter and explain how unhappy he is making Pamela by his peculiar behaviour towards her. She assures him that Pamela hasn't the slightest interest in Maurice Best and urges him to end the quarrel. Write out her letter.

38

Harry is shopping in a big store when a small boy comes up to him. The mood is soothing.

Conversation

BOY: **Excuse me, is this a bank?**
HARRY: **What?**
BOY: **Is this a bank?**
HARRY: **A bank? No, it isn't.**
BOY: **Oh.**

5

HARRY: **It's a department store.**

BOY: **Oh. Where's the bank?**

HARRY: **Which bank? Are you all alone?**

BOY: **No. My mummy's here.**

HARRY: **Where is she?**

BOY: **I don't know.**

HARRY: **Are you looking for her?**

BOY: **Hm.**

HARRY: **Where did she go. Did you lose her?**

BOY: **I was looking at the trains and . . . and . . .**

HARRY: **Now, you mustn't cry. She'll come back. We'll find her.**

BOY: **I turned round and she wasn't there.**

HARRY: **Well she can't be far away, can she . . . can she . . .**

BOY: **We were going to the bank.**

HARRY: **Now, we can't find her if you're crying. There, that's better. I expect she's looking for you, too. What's your name?**

BOY: **Harry Smith.**

HARRY: **Really? My name's Harry, too. Harry Sallis.**

HARRY: **You were going to the bank.**

BOY: **Yes.**

HARRY: **Have you been looking for her long?**

BOY: **Um . . . about ten minutes.**

HARRY: **Well she can't be very far away. What is she wearing? You tell me what she is wearing and we can both look. Is she wearing a coat?**

BOY: **Yes.**

HARRY: **What colour is it?**

BOY: **Er . . . blue.**

HARRY: **Was she wearing a hat?**

BOY: **Um . . .**

VOICE: **Will Harry Smith please go to the Manager's Office on the ground floor where your mother is waiting for you.**

HARRY: **There you are. I said she'd be looking for you. Come on, let's go and find her.**

Comprehension

1. Where is Harry?
2. Who is he talking with?
3. What has happened to the boy?

4. How did he lose his mother?
5. When did he realize she had gone?
6. Where has his mother probably gone?

7. How does Harry make friends with the boy?
8. How does he get the boy to help him?
9. How does the boy eventually find his mother?

Vocabulary

EXPRESSIONS

Are you all alone?
You tell me . . . and we can . . .
There you are.
Let's go and . . .

department store	*store where many kinds of goods are sold in different departments*
basement	*lower floor in building below ground level*
ground floor	*floor at street-level*
first floor	*first floor above street-level*
top floor	*highest of floors above street-level*

Exercise 1

Study the following derivatives of part *and match them with the context below :*

departure party partner particular partial participate

1. Passengers should arrive half an hour before the aircraft leaves.
2. At first Harry's invention was not a complete success.
3. Have you anything special in mind?
4. They rarely join in when there's a fête in the village.
5. Harry owns the umbrella firm; he doesn't share the ownership with anyone.

Structure

Exercise 2

Match the following questions with the expressions below :

Where did she go?
Where has she gone?

1. When you last saw her.
2. I think you know, so tell me where she is now.
3. When you were looking at the trains.
4. I wonder where she is now.
5. She shouldn't leave you alone like this.

Exercise 3

Use the Present Simple or Continuous of the forms in brackets below to make from the following the questions Harry asks :

1. Harry wants to know the boy's address. (live)
2. Harry asks him if his mother has a job in the store. (work)
3. Harry asks the boy why he has tears in his eyes. (cry)
4. Harry wants to know how the boy comes to be in the store. (do)
5. He asks him how his mother is dressed. (wear)

Exercise 4

Remember that the Present Perfect Continuous indicates an action that began in the past, includes the present and is likely to continue :

Have you been looking for her long?

The Present Perfect, however, indicates that the action began in the past is now completed :

We've looked for her long enough; we're going home.

Use the tenses above in re-expressing the following :

1. The police search began this morning and is continuing but so far without result.
2. Here, dry your eyes, you haven't stopped crying since I found you.
3. You must be tired, Mrs. Smith, you started shopping very early this morning.
4. That store is likely to open next week; they have an intensive building-programme.
5. One of these days he'll be arrested; he's an habitual thief in this store.

Exercise 5

Notice that the difference between here *and* there *corresponds closely to* this *and* that *:*

Here we are. (This is what I mean)
There we are. (That's what I meant)

Use here we are *and* there we are *to introduce each of the following :*

1. Did you hear him announce your name?
2. This is the lady we've been looking for.

3. The little boy and his mother have gone off together at last.
4. I told you the manager would find your mother.
5. The police have arrived and will soon find his mother.

Exercise 6

Notice that can't *can be opposite in meaning to* must/might/could *:*

She can't be in the store but she might (could) be in the bank.
She can't be in the store so she must be in the bank.

Use can't, must, might, could *in re-expressing the following :*

1. Do you think there's a possibility of her being in the bank?
2. She looks too young to be his mother.
3. The ground floor is the answer; that's where she is.
4. Possibly she's gone to the police station.
5. She hasn't been gone long enough to have got very far.

Pronunciation

Exercise 7

Notice the emphatic stress followed by a low rise:

Did you ˈlose ˌher? (You lost her, ˈdidn't you?)

Re-express the following in a similar way :

1. You're lost, little boy, aren't you?
2. You've been playing with the trains over there, haven't you?
3. Come on, admit it; you've taken the money from your money-box.
4. Clearly she's been very worried.
5. I can see you've been crying for Mummy, haven't you, darling?

Exercise 8

Notice that the non-verbal sound Hm *depends on its intonation for its meaning :*

Are you looking for her?	She wears a hat, doesn't she?
ˈHm. (yes)	ˌHm, but not today. (Yes, but . . .)
Come on, let's look for her.	You'd like an ice-cream, wouldn't you?
ˈHm. (What did you say?)	ˈˈHm. (Yes, I certainly would.)

Read the following aloud with the appropriate intonation:

1. Would you like an ice-cream? Hm, I would.
2. Would you like some lemonade? Hm, but I'd like ice-cream better.
3. Your Mummy's over there. Hm, where?
4. There, darling, Mummy's bought you a train-set. Hm, how nice!
5. I think you're a horrid man. Hm, I don't like you either.

Reference

Vocabulary	Idiom	Structure and Pronunciation
basement department store first floor ground floor partial participate particular	Are you all alone, Pamela? Let's go and . . .	Where did she go? Where has she gone? Where does he live? Where is he living? They've worked all day. They've been working all day. She can't be in the store. She must be in the bank. Did you ˈlose ˌher? ˈHm ˈHm ˆHm ˌvHm

Composition

Exercise 9

Harry takes the little boy to the Manager's Office and the mother is overjoyed at finding her son again. Write out her conversation with Harry and her son. Remember that the Present Perfect Continuous may also express the idea of an explanation of present circumstances:

Mummy's tired because she's been looking everywhere for you. What have you been doing all this time? etc.

Exercise 10

Suppose Harry has been unable to find the boy's mother. He rings the police who send out a radio message to the police cars in the area of the department store. Write out the message as it might be read over the radio.

39

Barbara is having a bath in her flat when she hears a noise outside. Calling loudly is expressed here.

Conversation

BARBARA: **Who's that? Is that you Harry?**

PETER: **No, Mum, it's me. Peter. You in the bath?**

BARBARA: **Yes, but I'll be out in a minute. Thought it was a burglar. How did you get in?**

PETER: **You left your front door wide open.**

BARBARA: **No!**

PETER: **You're lucky I'm not a housebreaker. Did I give you a fright? Sorry.**

BARBARA: **That's all right. It's nice to see you – or rather hear you. I'm having the most gorgeous bath.**

PETER: **Well, don't hurry. I've just come to borrow your** *Anatomy of Britain.*

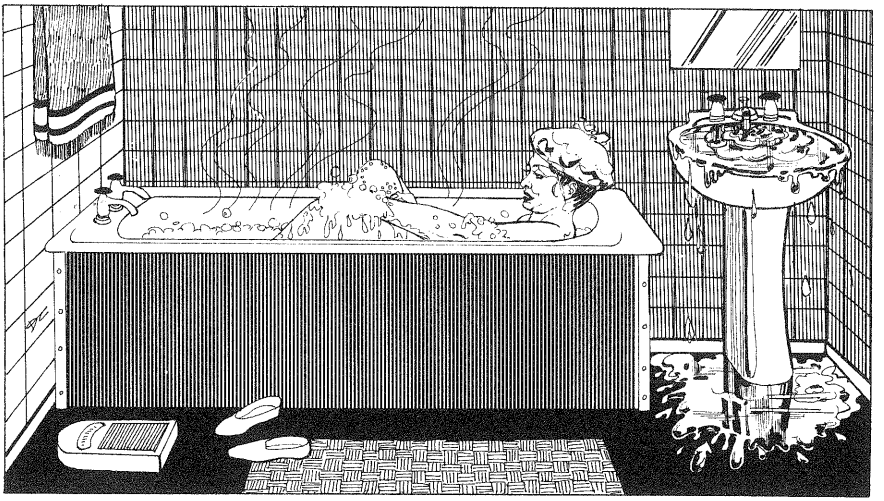
BARBARA: **My what?**

PETER: **Your** *Anatomy of Britain.* **You know, the book.**

BARBARA: **Oh, I see. Well, take it. It's there somewhere.**

PETER: **Thanks.** (*telephone rings*) **Shall I take it?**

BARBARA: **Yes please.**



PETER: **Hello. Yes, yes, she is – No, I'll tell her. Hang on a minute.**

BARBARA: **Who is it?**

PETER: **It's the lady downstairs.**

BARBARA: **Who?**

PETER: **The lady downstairs.**

BARBARA: **Downstairs! What does she want?**

PETER: **She says there's water coming through her ceiling.**

BARBARA: **Coming through her what?**

PETER: **Her ceiling. She's angry! You must be splashing!**

BARBARA: **Splashing? Of course I'm not splashing!**

PETER: **Well what are you doing? I can hear running water. Even from here.**

BARBARA: **Oh my God! You're right. The basin is overflowing. I hadn't noticed. Tell her I've stopped it.**

PETER: **All right. Hello. Hello. She's rung off. She rang off.**

BARBARA: **What?**

PETER: **Oh it doesn't matter.**

Comprehension

1. Where's Barbara?
2. How did Peter get in?
3. What has he come for?

4. Who has telephoned Barbara?
5. Who takes the call?
6. Why did the lady telephone?

7. Why is there so much water on Barbara's bathroom floor?
8. How does Barbara stop the water?
9. Why does Peter think it doesn't matter?

Vocabulary

burglar, housebreaker	*person who breaks into a house to steal*
gorgeous	*magnificent, very pleasing*
anatomy	*science of animal body structure; (fig.) of organizations*
to hang on	*to wait*
to splash	*to make liquid fly about in drops*
to overflow	*to flow or flood over the edges*
to ring off	*to finish telephone call and to replace the receiver*

Exercise 1

Use over + *Verb (e.g.* overflow*) to re-express the following:*

1. She places too much emphasis on cleanliness.
2. To make a thing appear too simple is as bad as making it too complicated.
3. They thought the damage far greater than it really was.
4. His illness is actually the result of his eating excessively.
5. The electric motor burned out as a result of its getting too hot.

Exercise 2

Use hang + *Particle (e.g.* hang up*) to re-express the following:*

1. Just wait a moment, will you? I'm in the bath.
2. Peter was waiting in the flat with nothing to do until Barbara had finished her bath.
3. Maurice appears to have nothing better to do than seek the company of other men's wives.
4. The woman downstairs got impatient and replaced the telephone receiver.
5. Peter arrived late, he was delayed by heavy traffic on the motorway.

Structure

Exercise 3

Notice the point of past time implied in the following sentences and the use of the Past Perfect to express a period up to that point:

You're right! The basin is overflowing! I *hadn't* noticed! (I hadn't noticed before the lady downstairs pointed it out)

Read the following and answer the questions in brackets:

1. Barbara and Harry had gone out for dinner, so Peter couldn't get in. (When had Barbara and Harry gone to dinner?)
2. He had already learned to speak English well, so he had no difficulty in getting round Britain. (When had he learned English?)
3. Barbara was singing to herself in the bath not realizing she had left the basin taps on. (When had she left the taps on?)
4. I had thought we were going to get a visit from the lady downstairs about the noise. (When did the thought occur to me?)
5. Peter hurried back but the lady had already rung off. (When had the lady rung off?)

Exercise 4

Notice the difference in implication between:

No, I will tell her. (I wish to)
No, I shall tell her. (I am going to tell her later)

Write out the contracted forms in full:

1. If we leave at ten we'll be with you at midday.
2. I'll want a few more cloths to mop up the water with.

3. Now, I'll turn the water off when you bang on the ceiling.
4. No doubt we'll meet again.
5. We'll take the motorway now; there'll be little traffic on a Sunday.

Exercise 5

Notice the use of shall *in questions containing the first person :*

Shall I fetch the plumber? (Do you want me to . . .)
Shall we come next Sunday? (Do you want us to . . .)

and with other persons :

You shall not marry him! (I am determined that you won't . . .)
If you're a good boy Mummy shall buy you a new toy. (Mummy promises to . . .)

Use shall *in re-expressing the following :*

1. Do you want us to go out the front door?
2. I forbid you to splash about in the bath!
3. Would you like me to fetch you a glass of water?
4. I certainly forbid him to set foot in my flat.
5. Any help needed Mrs. Sallis? Mrs. Smith down here.

Exercise 6

Notice the difference in use between was/were able *and* could *:*

The room quickly filled with water but Barbara *could* (skill) swim and *was able* (opportunity) to keep her head above it.

The room quickly filled with water but by standing on a chair she was able (opportunity) to keep her head above it.

Use was/were able *and* could *in re-expressing the following :*

1. Peter searched for a way to get in and finally, finding a window ajar, he managed to climb through.
2. There seemed nowhere to be the slightest opening that was big enough for him to climb through.
3. Barbara was not aware of the water all over the floor and it was only when the lady downstairs managed to attract her attention that she turned the taps off.
4. There was the water coming through the ceiling, but Peter was helpless.

5. Although Barbara was singing loudly Peter just managed to make himself heard.

Pronunciation

Exercise 7

Notice the rising intonation which accompanies all questions asked to make sure the speaker has heard or understood correctly:

PETER: I've just come to borrow your *Anatomy of Britain.*
BARBARA: My 'what?

A: What's his 'name?
B: Sallis.
A: ,What's his 'name? ,What did you 'say?

Read aloud the following with rising intonation:

1. Whose flat did you say this was?
2. What? What's coming through the ceiling?
3. Who do you say is out there?
4. Beg your pardon. Which woman rang up just now?
5. The basin's overflowing, you say?

Exercise 8

When a speaker finds difficulty in making himself heard he automatically raises his voice to a higher than normal pitch and increases the loudness of his speech:

I've "just "come to "borrow the *A"natomy of "Britain.*

Characteristics of such loud speaking are high pitch, a monotone and frequent emphatic stresses.

Imagine that you are calling out through a closed door when reading the following aloud:

1. I "thought you „were a "burglar.
2. You "left your front "door "wide "open.
3. She "says her "ceiling's "absolutely "wet.
4. I "said the "basin in "here is "overflowing "onto the "floor.
5. "Please "ring the "lady down"stairs and "tell her "everything's "all "right.

Reference

Vocabulary	Idiom	Structure and Pronunciation
anatomy burglar gorgeous to hang on housebreaker to overflow to ring off to splash	I'll be out in a minute. You're lucky I'm Shall I take it? (telephone call)	I hadn't noticed the basin was overflowing. No, I will tell her. O.K., I shall tell her. Shall we go? You shall not go! Luckily she could swim. Luckily she was able to reach the door. ˌWhat did you ˈsay? You "left your "front door "wide "open.

Composition

Exercise 9

Suppose that Barbara is met by Mrs. Smith, the lady downstairs, who wants an explanation for the water coming through her ceiling. Barbara tells her about the basin overflowing. Write down their conversation; you may find the Past Perfect useful, e.g. Barbara: I had already turned the taps off when you rang up.

Exercise 10

Barbara agrees to call in the local plumber because the basin taps are not closing properly. The plumber is an elderly man and somewhat deaf. He notices that the bathroom floor is wet and asks Barbara to explain. Write down their conversation and read it aloud when finished.

40

Harry and Barbara have decided to go to America for a while to see if they can get their inflatable umbrella manufactured over there. They are saying goodbye at the air terminal to Pamela and Peter. A large number of moods are revised here.

Conversation

HARRY: **Ow! Your heel. Oh, oh my toe.**

BARBARA: **Oh, I am sorry. Sorry, darling.**

PAMELA: **Oh, poor Harry. You'll be all right. It's not that bad.**

HARRY: **Really! You're so careless, darling! Never look where you're going.**

PETER: **Now come on. You'll be hitting each other over the head in a minute. It's a lovely day. You'll be able to see the Atlantic all the way from the plane.**

HARRY: **If Barbara doesn't puncture the fuselage with her heels. They're sharp enough for it.**

BARBARA: **Oh very funny, Harry! I suppose I'm wearing them specially.**

PETER: **If you two go on like that, we shall be glad to see the last of you.**

BARBARA: **No – you're quite right, Peter. It's silly of us. It must be nerves.**

PAMELA: **By the way, Mum, I wonder, could you do me a favour when you get to New York?**

BARBARA: **Oh, yes of course, dear.**

PAMELA: **I wonder, could you ring an old college friend of mine and give him my best wishes.**

PETER: **What's this? An old college friend! What's his name?**

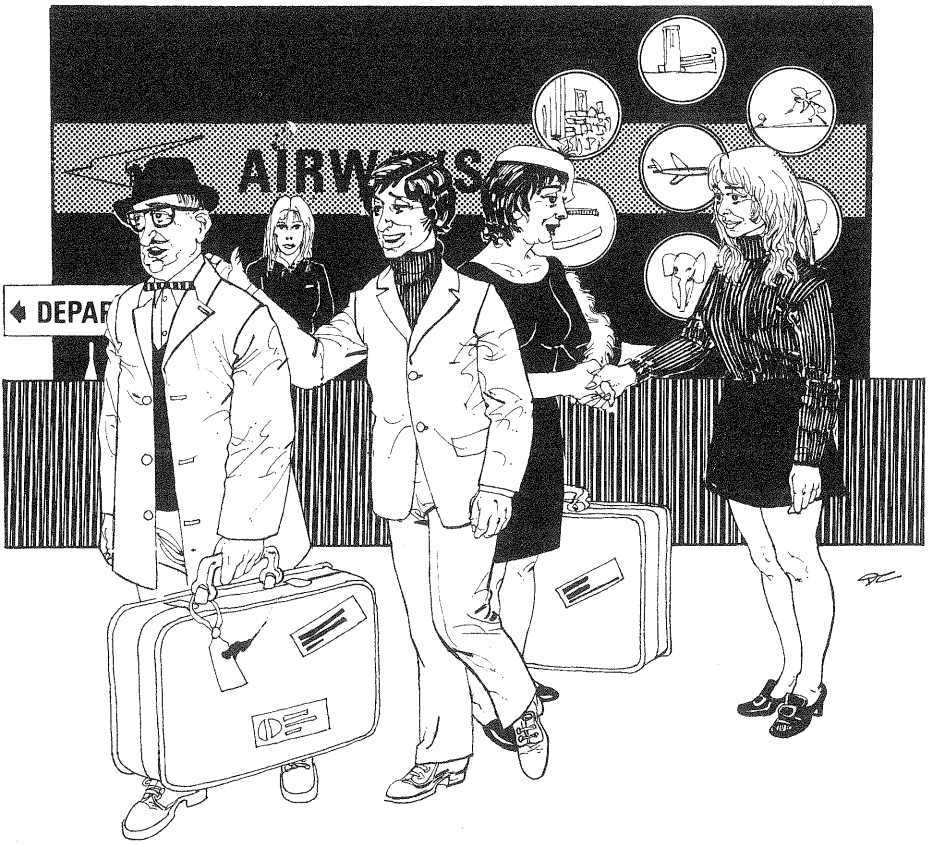
PAMELA: **Never you mind. I'm asking Barbara. He lives in a place called Wittikaka.**

BARBARA: **Witti what? What an extraordinary name.**

HARRY: **It's an Indian name.**

BARBARA: **Why on earth should they have Indian names in America?**

HARRY: **Because the Indians were the original inhabitants. That's why.**



BARBARA: **Oh - Indians. Of course. How silly of me. You see I was thinking—**

HARRY: **That reminds me of that story about the American lady who went up to Churchill during the war—**

VOICE: **This is the final call for flight BO 439 to New York. Will passengers proceed immediately through gate 9 to passport control.**

BARBARA: **Harry, that's us. We'll miss it.**

HARRY: **Yes, yes. Good-bye, Pamela, dear. Good-bye, Peter. Thanks for coming to see us off.**

BARBARA: **Oh dear! We won't see you again for months. Good-bye, darling. We'll write. Good-bye, Pamela.**

PAMELA: **Go on, Harry. Bye.**

PETER: **Bye.**

PAMELA: **Oh, gosh. I forgot to give her the phone number of that friend in Wittikaka.**

PETER: **They're both in such a state they'd never have remembered.**

Comprehension

1. Where are Barbara and Harry?
2. Why are Pamela and Peter with them?
3. Why is Harry shouting?

4. What does Pamela ask Barbara to do when she gets to New York?
5. Where did Pamela meet her American friend?
6. Why does Barbara find the name Wittikaka strange?

7. Why does Barbara tell Harry to hurry?
8. Are they going away on a short trip?
9. Why does Peter think it's not important that Pamela has forgotten to give Barbara the telephone number?

Vocabulary

puncture	*to make a small hole*
fuselage	*body of an aircraft*
inhabitant	*person living in a place*
to proceed	*go forward, go on*
to see someone off	*to take someone to his point of departure and say good-bye to him*

IDIOM

Look where you're going! – Take care you're about to bump into someone.

I shall be glad to see the last of you. - I shall be glad to get rid of you.
It must be nerves - I (etc.) must be nervous.
Never you mind - Mind your own business.
How silly of me! - How foolish I am.
To be in a state - to be worried, nervous about something

Exercise 1

Use the items below to make conversations similar to the following :

A: Boarding-pass, please, madam.
B: What again? I shall be glad to *see the last of this journey* (**X**).
A: This is your passport, not your boarding-pass.
B: *How silly of me* (**Y**), I'm sorry, *I'm in such a state* (**Z**). Here you are.

(**X**)	(**Y**)	(**Z**)
get this journey over and done with	How foolish of me	it's nerves, you know
see the back of this journey	Well, I never did	I'm all hot and bothered
get this journey behind me	How idiotic	it must be nerves
say good-bye to this journey	My mistake	I'm not myself

Exercise 2

Study the following terms used in air-travel and use them to re-express more concisely the passage below :

Check-in : call : gate : to board : flight-departure : domestic international : boarding-card (pass) : security check : transit

The plane takes off at 1500 hours and you have to show your ticket and give in your luggage an hour before the plane takes off, if you are flying out of the country, or half an hour if you are flying within the country. They'll announce when your plane is due to leave and tell you the place where you get on the plane. You'll need to show a pass to get on, and they'll probably search you. If you're changing flights then you are a through-passenger.

Structure

Exercise 3

The Future Continuous Tense indicates that an action will begin before *a point in future time and will continue* after *it.*

You'll be hitting each other over the head in a minute. (You will begin in a moment and will continue after that moment.)

Use the Future Continuous Tense in re-expressing the following :

1. In a few minutes Barbara and Harry will be on board the plane flying to New York.
2. Their journey will last five hours once they've taken off.
3. When they return to London Airport after their holiday in America Peter and Pamela will be there ready to greet them.
4. Once they arrive in New York Barbara won't come away from the telephone for days, she has so many friends she must call up.
5. If she doesn't write, it will make Peter and Pamela wonder what has happened.

Exercise 4

Notice the difference in implication in the uses of the Present Simple and the Present Continuous both used with reference to future events :

Harry's plane leaves at 1500 hours from London airport. (the plane's departure is a regular event)
Harry's leaving at 1500 hours from London airport. (Harry's trip is not a regular event in his life)

Use the above tenses in re-expressing the following :

The words in brackets supply the verbs required:

1. The journey from London to New York is five hours. (take)
2. 'Passengers are asked to note that owing to weather conditions flight PA 600 will take six hours.' (take)
3. Where will you be booked in on your business trip to Amsterdam? (stay)
4. What's your address for your next summer holiday? (stay)
5. According to the Board's arrangements Harry's due to retire in two years' time. (retire)

Exercise 5

For the sake of emphasis or identification and in colloquial speech an imperative may be preceded by you *or followed by* somebody, everybody *:*

Never you mind!
Don't you forget it.
Pick that case up, somebody!

Re-express the following in Direct Speech and include the above pronouns :

1. You are asked to hurry.
2. Someone is asked to shut the door.
3. You are asked not be curious about other people's affairs.
4. You are told not to forget what someone has said.
5. Everybody is told sit down.

Exercise 6

Notice that the Continuous Tenses have special implications :

Oh – Indians. Of course. How silly of me.
I was thinking – (my process of thought was as follows . . .)
I thought all Indians were in India (I believed . . .)

Use Continuous Tenses in re-expressing the following :

1. I'd like to know your holiday address in London.
2. In spite of Harry's protests Barbara makes continual interruptions.
3. Don't take any notice of Barbara; she talks incessantly.
4. I'd like to know why my luggage has been tampered with.
5. Would you like early-morning tea, sir?

Pronunciation

Exercise 7

Read the following aloud. Note that a falling intonation is characteristic throughout and note the implications in brackets :

1. It's an ˈIndian ˌname. *(statement)*
2. ˈWhat's his ˌname? *(Question beginning with interrogative pronoun.)*
3. ˈOw! ˈOh! Oh ˈdear! *(Exclamations)*
4. ˈReally! You're so ˈcareless! *(Angry exclamation; heavily aspirated* /k/ *in* careless*)*
5. Why on earth should they have Indian names in America? *(Exclamatory question. Notice high pitch and quickened speed of syllables before emphatic stress and unhurried syllables after it.)*

Exercise 8

Read the following aloud. Note that a rising intonation is characteristic throughout and note the implications in brackets :

1. Could you do me a „favour when you 'get to New York? *(Question beginning with Verb + Subj. Note that the rise begun on the main stress is continued on the stressed syllables following.)*

2. You'll be all ‚right. It's not that ‚bad. *(Rise beginning low to ask listener's cooperation or change of attitude. e.g.* Do be ‚reasonable.*)*

3. Wittikaka. Witti „what? ‚What did you 'say? *(Question asking for repetition of statement unheard or misunderstood.)*

4. Reminds me of that story about the American ‚lady who went up to ‚Churchill during the ‚war and ‚said . . . *(To indicate that the information is not yet complete, that the sentence is not yet finished.)*

5. Good ‚bye, ‚darling! *(Rising tone, less final, i.e.* until we meet again.*)*

Reference

Vocabulary	Idiom	Structure and Pronunciation
to board (a plane, train, etc.)	To see the back of someone/something	In a few hours they'll be meeting their friends in New York.
fuselage	To see the last of someone/something	The plane leaves at 1500 hours.
inhabitant	It must be nerves.	Harry's leaving at 1500 hours.
to proceed	To be in a state.	
puncture	How silly of me!	Pick that case up, somebody.
to see someone off	I'm all hot and bothered.	Never you mind!
	I'm not myself.	Barbara's always talking.
		It's an 'Indian 'name.
		'What's his 'name.
		Could you do me a ‚favour?
		You'll be all ‚right.
		. . . and, so he ‚said . . .

Composition

Exercise 9

Suppose that Harry has just arrived to check in at London Airport. Write out the conversation he has with the receptionist in which he enquires about the flight, boarding time, final call, and length of journey, etc. . . .

Exercise 10

Harry writes to Peter shortly after his arrival in New York, telling Peter how much he and Barbara are enjoying their stay there and that he has interested an American firm in his inflatable umbrella. Write out his letter.

Drills

Drill One for Lesson 1 Exercise 3.

Here is a way of making your opinions less dogmatic. Replace **think** by **should have thought** and **don't think** by **shouldn't have thought** like this:

We think it's too far.
We'd have thought it was too far.

We don't think it's too far.
We shouldn't have thought it was too far.

Notice that **I should** *and* **we should** *are shortened to* **I'd** *and* **we'd.**
A correct answer is given after each pause.

1. We think the caretaker knows.
   We'd have thought the caretaker knew.
2. We don't think the caretaker knows.
   We shouldn't have thought the caretaker knew.
3. I think he's bought a bigger house.
   I'd have thought he'd bought a bigger house.
4. I don't think he's bought a bigger house.
   I shouldn't have thought he'd bought a bigger house.
5. We don't think he can live in a place like this.
   We shouldn't have thought he could live in a place like this.
6. I think you have to pay a lot for a house in London.
   I'd have thought you had to pay a lot for a house in London.
7. We don't think you'll find any pirates nowadays.
   We shouldn't have thought you would find any pirates nowadays.
8. I think you may have got the wrong name.
   I'd have thought you might have got the wrong name.

Drill Two for Lesson 2 Exercise 4.

Here is a way of showing anger by emphasizing key-words, like this:

How dare you.
I like that.

Now practise with the following. The sentence is given first in a neutral tone

followed by the key-word to be emphasized. You must then say the sentence with emphasis and in an angry tone. (A correct answer follows each pause.)

1. How dare they. Dare.
   How dare they!
2. This is too much. Too.
   This is too much.
3. Angry? Yes, I am. Am.
   Angry? Yes, I am!
4. I've never heard such a noise. Heard.
   I've never heard such a noise!
5. I don't care what it is. What.
   I don't care what it is!

Drill Three for Lesson 2 Exercise 5.

Here is a way of showing great surprise by repeating a key-word but with a rising tone. Notice that this rising tone begins on the stressed syllable and continues over the syllables following it.

This gentleman has cheated us.
Cheated us?

This fellow has robbed us all.
Robbed us all?

Now practise with the following :

1. Mr. Maddox has insulted them.
   Insulted them?
2. Mrs. Sallis has complained about him.
   Complained about him?
3. The agents have defrauded all of us.
   Defrauded all of us?
4. They have been tricked into buying a house.
   Tricked into buying a house?
5. He's confused us, Mrs. Middleton.
   Confused us?

Drill Four for Lesson 3 Exercise 2

Here are some exclamatory sounds. The first can express the speaker's relief:

Whew! (pause) **whew!**

The second can express the speaker's surprise:

Oh! (pause) **oh!**

The third can express the speaker's admiration

Ah! (pause) **ah!**

and the fourth can show that the speaker has suddenly understood

Ah! (pause) **ah**

Now repeat the following:

1. **Whew! That was a narrow escape.**
2. **Ah! That must be the plumber at last.**
3. **Oh! I'm sorry, I forgot.**
4. **Whew! That was almost a nasty accident.**
5. **Ah! Those are very beautiful colours, indeed.**
6. **Oh! I beg your pardon.**

Drill Five for Lesson 3 Exercise 3.

Here is a way of emphasizing common adverbs such as sometimes; usually; often. Notice the voice falls on the first and rises on the second syllable of the adverb; when it introduces the sentence, like this:

Usually Mr. Jones looks after our pipes, but someone else came today.

Now practise with the following like this:

Mr. Jones usually looks after our pipes. Someone else came today.
Usually Mr. Jones looks after our pipes but someone else came today.

Now begin:

1. Mr. Jones usually looks after our plumbing. A new plumber came today.
   Usually Mr. Jones looks after our plumbing but a new plumber came today.
2. Our water-tank often leaks for hours. We've had no trouble with it recently.
   Often our water-tank leaks for hours but we've had no trouble with it recently.

3. Harry sometimes leaves the taps on. He has not been so forgetful lately.
Sometimes Harry leaves the taps on but he's not been so forgetful lately.
4. Something usually gets broken when we move. This time everything seems to be intact.
Usually something gets broken when we move but this time everything seems to be intact.
5. I often think that moving isn't worth the trouble. This time everything went smoothly.
Often I think that moving isn't worth the trouble but this time everything went smoothly.

Drill Six for Lesson 3 Exercise 7.

Here is a way of emphasizing verbs. Notice the auxiliary is stressed. Where there is no auxiliary, the verb is first expanded, like this:

I forgot to turn the water on.
I'm so glad you did forget.

Begin each of the following with **I'm so glad** *and emphasize the auxiliary.*

1. They got the colours right.
I'm so glad they did get the colours right.
2. The plumber looked at the tank.
I'm so glad the plumber did look at the tank.
3. Everything went smoothly.
I'm so glad everything did go smoothly.
4. Our book-case's arrived.
I'm so glad our book-case has arrived.
5. He's repaired the tank.
I'm so glad he has repaired the tank.

Drill Seven for Lesson 4 Exercise 2.

Here is some practice with phrasal verbs used with a noun and then with a pronoun. Listen to what Barbara is doing or not doing and then tell us about Harry, like this:

Barbara is looking up her friends in London.
Harry is looking them up, too.

Barbara isn't looking up her friends in London.
Harry isn't looking them up, either.

Now you try :

1. Barbara's not keen to put up John Bridges.
   Harry's not keen to put him up, either.
2. Barbara's done up their new house.
   Harry's done it up, too.
3. Barbara's painting brought out the colours of the walls.
   Harry's painting brought them out, too.
4. Barbara's called out the manager.
   Harry's called him out, too.
5. Barbara's trying to get back the deposit.
   Harry's trying to get it back, too.

Drill Eight for Lesson 4 Exercise 4.

The Past forms of verbs is used when they are introduced by expressions of wishing or supposing, like this:

We wish we knew more about you.

Introduce the following statements by the phrase you will hear at the end of each statement, like this :

The trains leave on time. If only.
If only the trains left on time.

Now begin :

1. I have a new house. If only.
   If only I had a new house.
2. I can sell my car. I wish.
   I wish I could sell my car.
3. We know who you are and where you come from. If only.
   If only we knew who you were and where you came from.
4. We get a new tank and have the plumbing repaired. It's high time.
   It's high time we got a new tank and had the plumbing repaired.
5. I have a million pounds and don't need to work any more. I'd rather.
   I'd rather I had a million pounds and didn't need to work any more.

Drill Nine for Lesson 4 Exercise 6.

The falling-rising tone used with emphasized adverbs in Drill Five also accompanies words expressing a speaker's doubt or reservation. It occurs on one syllable like this:

Yes, but I'm rather doubtful.

or over several syllables like this:

I don't want to be discourteous or anything.

Express the following in the first person and use that doubtful tone:

1. You don't want to be discourteous or anything.
   I don't want to be discourteous or anything.
2. You don't want to seem stupid or anything but you don't understand.
   I don't want to seem stupid or anything but I don't understand.
3. You know I've come a long way, but it's very late.
   I know you've come a long way, but it's very late.
4. You're a bit doubtful about putting me up.
   I'm a bit doubtful about putting you up.
5. I really haven't told you very much.
   You really haven't told me very much.

Drill Ten for Lesson 5 Exercise 4.

Here is a way of expressing purpose or intention by using **for** with **to** and the **infinitive**. The replies to the following end with a preposition, like this:

You collected those things. Your wife decorates the house with them.
I collected those things for my wife to decorate the house with.

Now practise with the following:

1. You didn't buy a car. The thief drove off in it.
   I didn't buy a car for the thief to drive off in.
2. You didn't collect all that silver. A thief made money out of it.
   I didn't collect all that silver for a thief to make money out of.
3. You brought those pictures. Barbara looked at them.
   I brought those pictures for Barbara to look at.
4. You borrowed a suitcase. Edward put his clothes in it.
   I borrowed a suitcase for Edward to put his clothes in.

5. You didn't buy that silver. The children played with it.
   I didn't buy that silver for the children to play with.

Drill Eleven for Lesson 6 Exercise 3.

Here are ways of saying that you already know something.

So I hear. So I see. So I believe.

Use these phrases to comment on the following sentences, like this :

There's someone ringing the doorbell.
So I hear.

Now begin :

1. There's someone knocking at the door.
   So I hear.
2. Look, that car has turned over on its side.
   So I see.
3. Parents should bring up their children properly.
   So I believe.
4. They say those young boys got a stiff sentence.
   So I hear.
5. That means at least a year in prison.
   So I believe.

Drill Twelve for Lesson 6 Exercise 4.

Here is a way of expressing your agreement. This time the word **so** is used with **hope**, **suppose**, **expect** and **think**, and ends the sentence like this:

I think they'll find the silver, don't you.
Yes, I think so.

Reply in a similar way to the following :

1. I think the police will find our car, don't you?
   Yes, I think so.
2. I expect you'll recover your things, won't you.
   Yes, I expect so.
3. I suppose they're sorry for what they've done, aren't they?
   Yes, I suppose so.
4. You hope you'll hear from the police today, don't you?
   Yes, I hope so.

5. I expect their parents will pay for the damage, won't they?
   Yes, I expect so.

Drill Thirteen for Lesson 7 Exercise 3.

The Present Perfect Progressive helps to express the idea of an activity continuing over the Past, Present and Future, like this:

So Peter works in London now?
Oh yes, he's been working there for years.

Reply in a similar way to the following:

1. So you live in the country?
   Yes, I've been living in the country for years.
2. Do Peter and Pamela visit you regularly?
   Yes, they've been visiting us for years.
3. Do you mean to have dinner in the restaurant?
   Yes, I've been meaning to have dinner there for years.
4. You want to visit the Lake District then?
   Yes, I've been wanting to visit the Lake District for years.
5. Are you looking forward to sailing round the world?
   Yes, I've been looking forward to sailing round the world for years.

Drill Fourteen for Lesson 7 Exercises 6 and 7.

A rising tone can indicate that a speaker intends to continue with what he is saying. In the following listen for the rising tone beginning on the first syllable of **settled**:

Now that we're settled, we should make plans.

Now you show that you intend to continue speaking like this:

We can sit out in the garden, if it's fine.
If it's fine, we can sit out in the garden.

Now begin:

1. We'll be happier now that we know they're coming.
   Now that we know they're coming, we'll be happier.
2. The world's our oyster, provided we have time and money.
   Provided we have time and money, the world's our oyster.
3. We can make a few plans, once we're free.
   Once we're free, we can make a few plans.

4. We can sit out in the garden, when Pamela and Peter arrive.
   When Pamela and Peter arrive, we can sit out in the garden.
5. We've been getting bored, stuck away here in the country.
   Stuck away here in the country, we've been getting bored.

Drill Fifteen for Lesson 8 Exercise 3.

Here is a way of asking for information. Notice the positions of subject and verb after the phrase **can you tell me.**

Where's the village of Mamesby?
Can you tell me where the village of Mamesby is?

Now you practise with the following and begin your question with **can you tell me.**

1. How far is Mamesby?
   Can you tell me how far Mamesby is?
2. How do I get to Mamesby?
   Can you tell me how I get to Mamesby?
3. What's this village called?
   Can you tell me what this village is called?
4. Where did the driver of that two-seater sports car go?
   Can you tell me where the driver of that two-seater sports car went?
5. Where has the car that was following us gone?
   Can you tell me where the car that was following us has gone?

Drill Sixteen for Lesson 8 Exercise 7.

Here is another way of asking questions. Listen to the rising tone beginning on the first syllable of the question-tag:

You aren't scared, are you?

Make similar questions from the following :

1. I should like to know if you've been drinking.
   You haven't been drinking have you?
2. I should like to know if you'll be driving flat out.
   You won't be driving flat out, will you?
3. I should like to know if you need more petrol.
   You don't need more petrol, do you?

4. I should like to know if you can stop here.
   You can't stop here, can you?
5. I should like to know if you would drive me home.
   You wouldn't drive me home, would you?

Drill Seventeen for Lesson 9 Exercise 3.

By using the word **let** to begin a sentence you can make suggestions like this:

Shall I take your coats?
Let me take your coats.

Now you practise with the following:

1. Shall we have tea in the garden?
   Let's have tea in the garden.
2. Shall I get you something to drink?
   Let me get you something to drink.
3. I suggest we take a flat in London.
   Let's take a flat in London.
4. What about a splendid dinner to celebrate?
   Let's have a splendid dinner to celebrate.
5. I'll book the table while you get yourself ready.
   Let me book the table while you get yourself ready.

Drill Eighteen for Lesson 9 Exercises 4 and 8.

To make a request emphatic you can use the auxiliary **do** and a low rising tone like this:

Do sit down.
Do have some tea.

Make similar emphatic requests from the following:

1. Please come in.
   Do come in.
2. You must stay for dinner.
   Do stay for dinner.
3. Let me take your coat.
   Do let me take your coat.
4. Please have a glass of sherry.
   Do have a glass of sherry.
5. I should be very glad if you would come again.
   Do come again.

Drill Nineteen for Lesson 9 Exercise 7.

Expressions of surprise and enthusiasm are said with a falling tone beginning high on the stressed syllable like this:

Marvellous!
Splendid!

Make the following statements sound more enthusiastic like this:

I think the village is delightful.
What a delightful village.

Now begin:

1. I think the house is very beautiful, indeed.
   What a beautiful house!
2. I think the view is splendid.
   What a splendid view!
3. The wine is delicious.
   What a delicious wine!
4. This is really a marvellous place.
   What a marvellous place!
5. This is a wonderful surprise.
   What a wonderful surprise!

Drill Twenty for Lesson 10 Exercise 3.

By introducing a sentence with **it** plus the verb **be,** emphasis can be put on the adjective like this:

It's difficult being a student.

Now change the following and begin with **it** *like this:*

1. Working for an MP is difficult.
   It's difficult working for an MP.
2. Living in London must be interesting.
   It must be interesting living in London.
3. Changing jobs can be quite exciting.
   It can be quite exciting changing jobs.
4. Studying and working will be enjoyable.
   It'll be enjoyable studying and working.
5. Having a wife and mother-in-law in the same house is disastrous.
   It's disastrous having a wife and mother-in-law in the same house.

Drill Twenty-one for Lesson 10 Exercise 6.

Here's a question form which shows the speaker expects the listener to agree. Listen for the falling tone on the first syllable of the question-tag.

I remember, you wanted to change, didn't you?

Add question-tags to the following and use a falling tone to show you expect agreement :

1. You wanted to be a secretary.
   You wanted to be a secretary, didn't you?
2. He always had trouble with his health.
   He always had trouble with his health, didn't he?
3. It's wonderful just being married.
   It's wonderful just being married, isn't it?
4. At least I have my own home.
   At least I have my own home, haven't I?
5. I'm not being too inquisitive.
   I'm not being too inquisitive, am I?

Drill Twenty-two for Lesson 11 Exercise 5.

Emphasis can be given to an adjective or adverb by using **couldn't have**, plus participle, and the **comparative** form of the adjective or adverb, like this:

Was it good?
It couldn't have been better.

Reply to the following in a similar way :

1. Did they laugh much?
   They couldn't have laughed more.
2. Did he tell the joke well?
   He couldn't have told the joke better.
3. Was it a funny story?
   It couldn't have been funnier.
4. Did she look embarrassed?
   She couldn't have looked more embarrassed.
5. Do you think I was polite enough?
   You couldn't have been more polite.

Drill Twenty-three for Lesson 11 Exercise 7.

Explanatory remarks inserted into a sentence may be spoken on a low even tone, like this:

And at his first meal, when they were all eating together, one of the convicts told a joke.

Sentences can be combined in this way:

Well there was this convict having his first meal.
He was a chap who had recently arrived in prison.

Well, there was this convict, a chap who had recently arrived in prison, having his first meal.

Now repeat these sentences:

1. **Well, there was this convict, a popular chap, telling jokes.**

2. **This joke, a long and complicated story, made them roar with laughter.**

3. **Now this one - Barbara do be quiet - will make you laugh.**

4. **This story, a shaggy dog story with a very involved plot, went on for hours.**

5. **The man, the fellow that had tried the day before but without success, shouted out two hundred and forty-four.**

Drill Twenty-four for Lesson 12 Exercise 5.

The following practise some of the verbs which take **to** plus the **infinitive.**

Calling her a snob is rude, so he refused.
He refused to call her a snob because it's rude.

Now begin:

1. Opening the village fete will be amusing. So I agree.
   I agree to open the village fete because it'll be amusing.
2. Booking our seats is no trouble so I'll arrange it.
   I'll arrange to book our seats because it's no trouble.

3. Going to her party will be inconvenient, so I wouldn't care to.
I wouldn't care to go to her party because it will be inconvenient.
4. Hitch-hiking to Sweden will take a long time so I wouldn't like to.
I wouldn't like to hitch-hike to Sweden because it'll take a long time.
5. Promising we'll go and then not turning up isn't fair, so we shouldn't promise.
We shouldn't promise to go and then not turn up because it isn't fair.

Drill Twenty-five for Lesson 12 Exercise 7.

Emphatic stress can be used to make contrasts like this:

He didn't invite us. She did.

Answer the following questions in a similar way:

1. You wanted to meet the aristocracy, didn't you?
I didn't want to meet the aristocracy, you did.
2. After all, you did invite them to stay.
I didn't invite them to stay, you did.
3. But Pamela's more decisive than Peter.
Pamela's not decisive. Peter is.
4. Home is so much more boring than parties.
Home isn't boring; parties are.
5. We should be less snobbish and more like the Stoke-Newingtons.
We're not snobbish, they are.

Drill Twenty-six for Lesson 13 Exercise 3.

Present Continuous forms can be used to express intention, like this:

Do you intend to take a taxi?
Are you taking a taxi?

Use Present Continuous forms to re-express the following:

1. Do you intend to wear a hat?
Are you wearing a hat?
2. Which dress will you wear at the party?
Which dress are you wearing at the party?
3. They plan to have drinks before dinner.
They're having drinks before dinner.

4. Harry's made up his mind to buy a sports coat.
   Harry's buying a sports coat.
5. The party's arranged to finish at midnight.
   The party's finishing at midnight.

Drill Twenty-seven for Lesson 13 Exercise 8.

Here is a way of using tone of voice to show uncertainty and so to invite further comment. This falling-rising tone is often equivalent to the use of the rising question-tag like this:

You're not wearing a hat?
or You're not wearing a hat are you?

Now reply to the following using a falling-rising tone on the stressed syllable of the key-word:

1. I'm wearing a hat.
   You're not wearing a hat?
2. I'm going by bus.
   You're not going by bus?
3. He's leaving now.
   He's not leaving now?
4. She's smoking a cigar.
   She's not smoking a cigar?
5. We dislike smart society.
   You don't dislike smart society?

Drill Twenty-eight for Lesson 14 Exercise 3.

Here is a way of explaning present circumstances by using the Present Perfect Continuous Tense, like this:

Please excuse my gardening clothes. You see I've been working in the garden.

Provide likely explanations for the following:

1. Please excuse my decorating clothes.
   You see I've been decorating.
2. I'm sorry my hands are covered with car-grease.
   You see I've been greasing my car.

3. Be careful you don't slip on the wet floor.
   You see I've been washing it.
4. I'm sorry I'm so out of breath.
   You see I've been running.
5. Please excuse the smell of food.
   You see I've been cooking.

Drill Twenty-nine for Lesson 14 Exercise 5.

What plus noun and **how** plus adjective are two frequent ways of making exclamations, like this:

What a pleasure it is to see you, Lady Stoke-Newington!
How exciting a writer's life can be!

Make exclamations from the following:

1. It was a joy to read Barbara's book.
   What a joy it was to read Barbara's book!
2. It must be fun to be a famous author.
   What fun it must be to be a famous author!
3. It was exciting to fight a shark.
   How exciting it was to fight a shark!
4. Those inflatable umbrellas are a clever invention.
   What a clever invention those inflatable umbrellas are!
5. It would be marvellous to have her imagination.
   How marvellous it would be to have her imagination!

Drill Thirty for Lesson 15 Exercise 4.

Here is a way of expressing possibility:

I missed the last bus and had to walk.
You could have got a taxi.

and now probability:

There's no-one here.
They must have all gone home.

Make similar sentences from the following:

1. I didn't know how to contact you because I didn't know your 'phone number.
   You could have looked it up in the 'phone book.

2. I've rung the door bell but there's no answer.
   They must have gone out.
3. My car wouldn't start, and I didn't know what to do.
   You could have 'phoned the garage.
4. Peter's gone to work but his car's still here.
   He must have gone by bus.
5. I'm so tired having come away from that party so late. But what could I do?
   You could have come away earlier.

Drill Thirty-one for Lesson 15 Exercise 6.

Here is a way of expressing emphatic agreement. Notice the falling tone and extra stress on **what**:

It's an awful strain isn't it?
And what an awful strain!

Reply in a similar way to the following :

1. It's a grand party, isn't it?
   And what a grand party!
2. It was an exhausting evening, wasn't it?
   And what an exhausting evening!
3. It used to be a fine old house, didn't it?
   And what a fine old house!
4. She's a fascinating woman, don't you think?
   And what a fascinating woman!
5. He was wearing that strange shirt.
   And what a strange shirt!

Drill Thirty-two for Lesson 16 Exercise 6.

Here is an informal way of making a suggestion:

What about playing your guitar?

Express the following informally in a similar way :

1. Wouldn't you like to take a short rest?
   What about taking a short rest?
2. Don't you think you should tell us your name?
   What about telling us your name?
3. Shouldn't we ask him to stay?
   What about asking him to stay?

4. Do you think we might have dinner now?
   What about having dinner now?
5. Let's go to the theatre tonight.
   What about going to the theatre tonight?

Drill Thirty-three for Lesson 16 Exercise 8.

When one verb is contrasted with another dependent infinitives are often left out, like this:

> You can't use all these rooms.
> **But I might want to.**

Answer the following in a similar way using the cues we give you:

1. I feel like going home. Do you have?
   Do you have to?
2. I suppose we shouldn't stay any later. Would you like?
   Would you like to?
3. We shouldn't drink any more. Are you able?
   Are you able to?
4. They intend to stay the night. Ought they?
   Ought they to?
5. We must leave now. Do we need?
   Do we need to?

Drill Thirty-four for Lesson 17 Exercise 7.

The following conditional structure describes what might have happened if circumstances had been different:

> If we had shown more intelligence, we should have had nothing to complain about.

Use similar Conditional structures to express the following more fully:

1. Had the war never happened, we shouldn't have had so many problems.
   If the war had never happened we shouldn't have had so many problems.
2. In different circumstances, society might have been better.
   If circumstances had been different society might have been better.

3. With more sympathy from parents, children would have shown more understanding.
   If parents had shown more sympathy children would have shown more understanding.
4. Had people been less selfish in the past there would have been fewer problems.
   If people had been less selfish in the past there would have been fewer problems.
5. With more honesty in the last century, we should have been happier in this one.
   If people had been more honest in the last century we should have been happier in this one.

Drill Thirty-five for Lesson 17 Exercise 9.

You can imply the opposite of what you say by placing emphasis in a certain way. Here the usual order of a statement is inverted and extra stress is laid on the subject, like this:

A lot of understanding they showed.

Which means they didn't show a lot of understanding. In a similar way re-express the following to mean the opposite:

1. She shows a lot of care.
   A lot of care she shows!
2. He's a great success.
   A great success he is!
3. Ours is an honest generation.
   An honest generation ours is!
4. Our parents solved a vast number of problems.
   A vast number of problems our parents solved!
5. She's turned out to be an intelligent and understanding person.
   An intelligent and understanding person she's turned out to be!

Drill Thirty-six for Lesson 18 Exercise 5.

Negative question-tags usually follow affirmative statements and vice versa. Here is a special structure where an affirmative question-tag follows an affirmative statement:

Taking a rest on the floor, are you?

The speaker is implying that he is going to change the situation or that he has quite the opposite opinion. Notice that the tag is spoken with a rising tone. Re-express the following in a similar way:

1. The doctor thinks he's going to operate but I think otherwise.
   The doctor's going to operate, is he?
2. They intend to keep me in hospital but I'm not going to let them.
   They intend to keep me in hospital, do they?
3. She's going to poke that needle into me. That's what she thinks.
   She's going to poke that needle into me, is she?
4. He's planning to climb through the window. That's what he thinks.
   He's planning to climb through the window, is he?
5. You thought you would have to spend the rest of your life in a wheel chair but you were quite wrong.
   You thought you'd have to spend the rest of your life in a wheel chair, did you?

Drill Thirty-seven for Lesson 18 Exercise 6.

Here is a way of expressing a wish. Notice that the conditional clause need not be accompanied by a result clause.

If only I hadn't tried to lift that bookcase!

Re-express the following in a similar way and leave out the result clause.

1. If I'd not pulled so hard I shouldn't have strained my back.
   If only I hadn't pulled so hard!
2. Were Harry here I could move that bookcase.
   If only Harry were here!
3. With more advanced medicine he might have been able to save her.
   If only medicine had been more advanced!
4. If she'd take a job then her life might not be so boring.
   If only she'd take a job!
5. Tea! Tea! My life for a cup of tea!
   If only I had a cup of tea!

Drill Thirty-eight for Lesson 19 Exercise 4.

Here is a way of implying persistence and a speaker's annoyance, like this:

Mrs. Grigson's always gossiping.

This means 'In spite of the fact that it is wrong to gossip Mrs. Grigson persists in doing so'. Now answer the following in a similar way :

1. Mrs. Grigson is quite a gossip, isn't she?
   Yes, she's always gossiping.
2. Major Slade takes any chance to celebrate, doesn't he?
   Yes, he's always celebrating.
3. He's quite a spendthrift, isn't he?
   Yes, he's always spending money.
4. The villagers like talking about other people's affairs.
   Yes, they're always talking about other people's affairs.
5. Barbara spends her life cleaning the house, doesn't she?
   Yes, she's always cleaning the house.

Drill Thirty-nine for Lesson 19 Exercise 6.

A tone which rises and then falls can invite the listener's surprise. Here it occurs on the final syllable **all**, like this:

They do say he's not a major at all.

The rising-falling tone here is equivalent to 'Now what do you think of that?'. Repeat the following inviting surprise :

1. They do say he's not a major at all.
   They do say he's not a major at all.
2. They say she's not his wife.
   They say she's not his wife.
3. He robbed a bank.
   He robbed a bank.
4. He holds drunken parties.
   He holds drunken parties.
5. He's got a nose like a bird.
   He's got a nose like a bird.

Drill Forty for Lesson 20 Exercise 4.

Here is a way of expressing a difference in degree. **Rather** means quite a lot; **fairly** means moderately, like this:

I'm rather busy which means **please go away.**
I'm fairly busy which means **but not too busy to see you.**

Now use **rather** *or* **fairly** *to re-express the following :*

1. You're quite a fluent talker.
   I'm rather a fluent talker.
2. You're good but not very good at housekeeping.
   I'm fairly good at housekeeping.
3. You're quite good at plumbing.
   I'm rather good at plumbing.
4. That powder washes reasonably well but not very well.
   That powder washes fairly well.
5. No, sorry I'm too busy.
   No, sorry I'm rather busy.

Drill Forty-one for Lesson 20 Exercise 5.

A dramatic effect can be obtained by beginning statements with an adverbial phrase, like this:

All over the world housewives forget about their pipes.

Re-express the following by beginning with the adverbial phrase:

1. There are salesmen knocking on doors everywhere in this area.
   Everywhere in this area, there are salesmen knocking on doors.
2. There's no easy cure once your pipes get clogged.
   Once your pipes get clogged, there's no easy cure.
3. The deposits build up inside the pipes little by little and day by day.
   Little by little and day by day, the deposits build up inside the pipes.
4. You can be assured of a clean system with weekly doses of Franko's powder to your water tank.
   With weekly doses of Franko's powder to your water tank, you can be assured of a clean system.
5. I leave you, knowing that you will never have clogged-up pipes again.
   Knowing that you will never have clogged-up pipes again, I leave you.

Drill Forty-two for Lesson 21 Exercise 6.

Notice this change:

I want someone to pay my bill.
I want my bill paid.

Re-express the following changing them in the same way :

1. I want someone to move you.
   I want you moved.
2. Have you heard someone sing that song before?
   Have you heard that song sung before?
3. You should make people know about your invention.
   You should make your invention known.
4. We shouldn't like to find someone had burgled our house.
   We shouldn't like to find our house burgled.
5. Have you never seen anyone rumple clothes before?
   Have you never seen clothes rumpled before?

Drill Forty-three for Lesson 21 Exercises 7 and 8.

Here's an informal way of asking someone to repeat what has been said.

My name's Montmorency.
What?

The same tone can be used to call people.

Harry!

Practise this tone with the following :

1. What about my dog Marmaduke?
   What?
2. Please call Harry.
   Harry!
3. This is my cat, Prunella.
   What?
4. Please ask Barbara to come in from the garden.
   Barbara!
5. Dinosaurs were herbivorous.
   What?

Drill Forty-four for Lesson 22 Exercise 3.

Notice the use of the Present Participle in the following pattern:

We saw them, they caught the train.
We saw them catching the train.

Re-express the following in a similar way :

1. He found Barbara. She was asleep in an armchair.
   He found Barbara sleeping in an armchair.

2. The ticket inspector wasted time. He waited for Harry to find his ticket.
   The ticket inspector wasted time waiting for Harry to find his ticket.
3. Barbara caught Harry. He was throwing away the newspaper bills.
   Barbara caught Harry throwing away the newspaper bills.
4. Barbara complained about the younger generation. She said they spend too much money.
   Barbara complained about the younger generation spending too much money.
5. They left the newsagent. He wondered who would pay the bill.
   They left the newsagent wondering who'd pay the bill.

Drill Forty-five for Lesson 22 Exercise 8.

A feeling of gentle reproach can be conveyed by a low level tone rising on the last stressed syllable, like this:

> **Everyone forgets sometimes** meaning **Why shouldn't I forget sometimes as well?**

Answer the following in a reproachful tone:

1. You were so ridiculous.
   Everyone's ridiculous sometimes.
2. You get into such a terrific panic.
   Everyone gets into a terrific panic sometimes.
3. Peter was so indecisive.
   Everyone's indecisive sometimes.
4. Pamela worries about her appearance.
   Everyone worries about their appearance sometimes.
5. I feel so ashamed about the impression I gave.
   Everyone feels ashamed at the impression they give sometimes.

Drill Forty-six for Lesson 23 Exercise 2.

Here is a way of expressing a period of time up to the present moment.

> **We haven't heard from him for two years.**

In a similar way, use the Present Perfect with **for** *in re-expressing the following:*

1. We heard from her father two years ago but haven't heard from him since.
   We haven't heard from her father for two years.
2. I was in North America two years ago, but not since.
   I haven't been to North America for two years.
3. It's midday and I haven't smoked since 9 o'clock.
   I haven't smoked for three hours.
4. She's fifty and last fell in love at fifteen.
   She hasn't fallen in love for thirty-five years.
5. Our dog's ill; he last ate three days ago.
   Our dog's ill, he hasn't eaten for three days.

Drill Forty-seven for Lesson 23 Exercise 8.

Stressed syllables preceding an emphatic stress are often spoken rapidly and at a high level, like this.

You can't possibly know how difficult it is.

Re-express the following by putting the phrase containing the emphatic stress at the end of the statement:

1. How difficult it is you can't possibly know.
   You can't possibly know how difficult it is.
2. To do that is completely out of the question.
   It's completely out of the question to do that.
3. You'd given him the tickets. I was absolutely convinced.
   I was absolutely convinced you'd given him the tickets.
4. You didn't tell me before, why on earth didn't you?
   Why on earth didn't you tell me before?
5. Love-films. Whatever gave you the impression I was mad about them?
   Whatever gave you the impression I was mad about love-films?

Drill Forty-eight for Lesson 24 Exercise 3.

Here is a way of expressing probability.

Harry'd be in his fifties, I suppose.

Use **would** *this way in answer to the following. Notice that it's contracted:*

1. Does the name Sallis come from Latin or Anglo Saxon?
   It'd come from Latin, I suppose.

2. Do you think the Sallises are aristocrats or middle-class?
   They'd be middle-class, I suppose.
3. Is Harry fundamentally a kind-hearted or hard-hearted man, do you imagine?
   He'd be a kind-hearted man, I suppose.
4. Do you think Pamela's in her 20s or 30s?
   She'd be in her twenties, I suppose.
5. Where do the Sallises prefer to live, in a town or in the country?
   They'd prefer to live in the country, I suppose.

Drill Forty-nine for Lesson 24 Exercise 6.

Enthusiasm and excitement can be expressed by a rising-falling tone, like this:

Lady Stoke-Newington has invited us to her ball.

Re-express the following by using a rising-falling tone instead of the introductory phrase:

1. Isn't it exciting that Lady Stoke-Newington has invited us to her home?
   Lady Stoke-Newington has invited us to her home!
2. Isn't it marvellous that my husband and I are going round the world?
   My husband and I are going round the world!
3. It's really terrific that they're making Harry Chairman.
   They're making Harry Chairman!
4. Isn't it marvellous that Peter and Pamela are flying to the Bahamas.
   Peter and Pamela are flying to the Bahamas.
5. I'm really excited that I've won first prize in a beauty contest.
   I've won first prize in a beauty contest!

Drill Fifty for Lesson 25 Exercise 5.

Here is a way of expressing a temporary situation.

Where are you staying in Britain?

This means that the person referred to is a visitor and not a permanent resident. Re-express the following using the Present Continuous in a similar way:

1. Barbara's pretence is that she likes cricket.
   Barbara's pretending she likes cricket.

2. Digby's a bit of a bore at the moment.
   Digby's being a bit of a bore.
3. The cricket pitch is under repair.
   The cricket pitch is being repaired.
4. The Australians' play is rather poor.
   The Australians are playing poorly.
5. What's his address while he's in Britain?
   Where's he staying in Britain?

Drill Fifty-one for Lesson 25 Exercises 3 and 6.

Use either **I suppose so** *or* **I suppose not** *to reply to the following :*

1. Of course, we shall meet Digby again.
   I suppose so.
2. He won't talk about anything but sport.
   I suppose not.
3. We can hardly avoid him now.
   I suppose not.
4. But he's a good chap, basically.
   I suppose so.
5. He's rarely seen anywhere except at sporting events.
   I suppose not.

Drill Fifty-two for Lesson 26 Exercise 7.

Assumptions introduced by **I think** or **I don't think** are often given a low rising tone on the final stressed syllable, like this:

I think we've all seen the annual statement.

Re-express the following notes from the Chairman's agenda in a similar way :

1. Annual budget seen.
   I think we've all seen the annual budget.
2. Procedure agreed.
   I think we've all agreed the procedure.
3. Problems for committee's attention.
   I think these are the problems for the committee's attention.
4. Document as a basis for consideration.
   I think this document is a basis for consideration.
5. No further questions.
   I don't think there are any further questions.

Drill Fifty-three for Lesson 26 Exercise 8.

The length and rhythm of an utterance depends more on the number of main stresses than on the number of syllables it contains. For example:

They're not as good as last year.
They're unquestionably not as good as last year.

Now repeat the following:

1. **I was amazed at the report.**
2. **I was amazed at the report he gave.**
3. **I was amazed at the report he gave about investments.**
4. **I was amazed at the report he gave about investments they'd sold.**
5. **I was amazed at the report he gave about investments they'd sold last year.**

Drill Fifty-four for Lesson 27 Exercise 3.

This drill practises the Gerund after prepositional phrases like this:

I have no intention of brawling in public.

which is equivalent to:

I don't intend to brawl in public.

Use prepositional phrases and the Gerund to re-express the following. Cue-words are given where necessary.

1. I don't intend to call a policeman.
   I have no intention of calling a policeman.
2. It wasn't her idea to push into the queue. She didn't think . . .
   She didn't think of pushing into the queue.
3. Quarrelling has little point. There's no . . .
   There's no point in quarrelling.
4. I didn't want to barge in. There was little point . . .
   There was little point in barging in.
5. It's quite reasonable that you should feel insulted. You have every reason for . . .
   You have every reason for feeling insulted.

Drill Fifty-five for Lesson 27 Exercise 6.

Listen to this:

What was the name of the lady? You were speaking to her.
What was the name of the lady you were speaking to?

Re-express the following in a similar way, putting the preposition at the end:

1. You know the lady. He was quarrelling with her.
   You know the lady he was quarrelling with.
2. Is this the queue? That woman pushed into it.
   Is this the queue that woman pushed into?
3. Where's that policeman? I've been looking for him.
   Where's that policeman I've been looking for?
4. This seems to be a difficulty. We can't get out of it.
   This seems to be a difficulty we can't get out of.
5. She's that sort of woman. You can't get rid of her.
   She's that sort of woman you can't get rid of.

Drill Fifty-six for Lesson 28 Exercise 6.

Here is a more dramatic way in speech of expressing conditions.

Lower your price and I'll buy a hundred thousand.

Re-express the following in a similar way:

1. If you agree a price of fifty pence I'll buy a hundred thousand.
   Agree a price of fifty pence and I'll buy a hundred thousand.
2. Once you place an order I'll give you a bigger discount.
   Place an order and I'll give you a bigger discount.
3. I'll take a hundred thousand provided you give me fifty per cent discount.
   Give me fifty per cent discount and I'll take a hundred thousand.
4. I'll agree on condition that you deliver punctually.
   Deliver punctually and I'll agree.
5. With the proviso that you license your patent to us we'll increase your markets.
   License your patent to us and we'll increase your markets.

Drill Fifty-seven for Lesson 28 Exercise 8.

Gentle persuasion is often accompanied by a low tone like this:

Come along Mr. Sallis, there's really little point in refusing a good offer.

Now persuade Mr. Sallis in a similar manner to do the following :

1. Not to argue over twenty-five pence.
   Come along Mr. Sallis there's really little point in arguing over twenty-five pence.
2. Not to take his business to another agent.
   Come along Mr. Sallis there's really little point in taking your business to another agent.
3. Not to miss the very important markets that you can sell in.
   Come along Mr. Sallis there's really little point in missing the very important markets I can sell in.
4. Not to overlook the fact that his umbrellas might sell throughout the world.
   Come along Mr. Sallis there's really little point in overlooking the fact that your umbrellas might sell throughout the world.
5. Not to make a decision without consulting one or two other people first.
   Come along Mr. Sallis there's really little point in making a decision without consulting one or two other people first.

Drill Fifty-eight for Lesson 29 Exercise 5.

Notice the difference in stress and pitch on **then** in the following:

What did you do, then? (Here **then** means therefore.)
What did you do then? (Here **then** means at that time or after that.)

Use the same question but with appropriate stress and pitch to respond to the following :

1. We saw St. Paul's, Fleet Street and the Strand.
   What did you do then?
2. I arrived at Greenwich by boat at about two in the afternoon.
   What did you do then?
3. I arrived without any money at all.
   What did you do, then?
4. Barbara showed us the Naval College.
   What did you do then?
5. We got to the Naval College and found it was closed.
   What did you do, then?

Drill Fifty-nine for Lesson 29 Exercise 7.

A rise-fall-rise tone can express a spreaker's enthusiasm with an invitation to the listener to share it, like this:

I'm looking forward to seeing St. Paul's.

meaning

I'm looking forward to seeing St. Paul's, aren't you?

Now repeat the following in this enthusiastic tone:

1. It certainly makes you think.
   It certainly makes you think!
2. He was certainly a great man.
   He was certainly a great man!
3. You'll just love the States.
   You'll just love the States!
4. I'm having a marvellous time.
   I'm having a marvellous time!
5. I sure appreciate your hospitality.
   I sure appreciate your hospitality!

Drill Sixty for Lesson 30 Exercise 2.

Here is a way of showing your interest or intention politely. Notice the use of the Past Continuous with **wonder, think** and **hope.**

We were wondering if there was a chance of having our party at your place?

Now re-express the following in a similar way, using the verb we give you:

1. Would you like to come to our party. Wondering.
   I was wondering if you'd like to come to our party.
2. Would you lend me your car. Hoping.
   I was hoping you'd lend me your car.
3. Can I use your flat for the party. Thinking.
   I was thinking of using your flat for the party.
4. Would you like to ask that girl with the red hair? Wondering.
   I was wondering if you would like to ask that girl with the red hair.
5. Can I find a job with your firm. Hoping.
   I was hoping to find a job with your firm.

Drill Sixty-one for Lesson 30 Exercise 8.

A phrase used in apposition or as an after-thought is usually spoken with the same tone as the word or phrase to which it refers. Notice here that **hair** and **Shirley** are spoken with a similar rising tone.

Do you know Shirley, the girl with the red hair?

And here **Susan** and **house** are spoken with a similar falling tone:

John saw Susan, the girl with the new house.

In the same way re-express the following in one sentence:

1. Do you know John? He's the boy with a beard.
   Do you know John, the boy with the beard?
2. We've asked John. He's the boy with a beard.
   We've asked John, the boy with the beard.
3. Have you met Pam? She's the girl with the new car.
   Have you met Pam, the girl with the new car?
4. Peter married Pam. She's the girl with the new car.
   Peter married Pam, the girl with the new car.
5. Have you got a car? We want you to take us to Cynthia's party.
   Have you got a car, to take us to Cynthia's party?

Drill Sixty-two for Lesson 31 Exercise 3.

Listen for the short reply to the following:

Couldn't we have let Cynthia use our place? Of course we could.

Now make short replies to the following:

1. Shouldn't we have invited Cynthia to our party?
   Of course we should?
2. Mightn't they have sent us their invitation earlier?
   Of course they might.
3. Mustn't Cynthia have been annoyed?
   Of course she must.
4. Wouldn't she have told Shirley?
   Of course she would.
5. Won't they have found another place by now?
   Of course they will.

Drill Sixty-three for Lesson 31 Exercise 7.

Here is a way of apologizing. In this example the voice starts high on the first syllable of **awfully** and falls until the final stressed syllable **come**, where it begins to rise again, like this:

I'm awfully sorry I can't come.

Reply to the following with a similar tone:

1. You promised to go with me to her party.
   I'm awfully sorry I can't go.
2. You said you would help me decorate my flat.
   I'm awfully sorry I can't help.
3. And now you say you have to refuse.
   I'm awfully sorry I have to refuse.
4. Why didn't you let me know earlier?
   I'm awfully sorry I didn't let you know earlier.
5. And now you've forgotten to send the invitation.
   I'm awfully sorry I forgot to send the invitation.

Drill Sixty-four for Lesson 32 Exercise 2.

Emphatic pronouns are clearly stressed like this:

Do it yourself.

Reflexive pronouns are not so strongly stressed, like this:

Don't do yourself any harm.

Now practise with the following:

1. Tell someone to do the work himself.
   Do the work yourself.
2. Tell someone not to do himself any harm.
   Don't do yourself any harm.
3. Tell someone to help himself to a drink.
   Help yourself to a drink.
4. Tell someone to help Pamela himself.
   Help Pamela yourself.
5. Tell someone not to make dinner himself because he'll only make himself more work.
   Don't make dinner yourself, you'll only make yourself more work.

Drill Sixty-five for Lesson 32 Exercise 8.

Words and phrases in apposition are said with the same intonation as those to which they refer. In the following example the falling tone on **Peter** is repeated on **Sallis**:

Maurice, this is Peter, Peter Sallis.

Now combine the sentences in each of the following in a similar way:

1. This is my husband. He's Peter Sallis.
   This is my husband, Peter Sallis.
2. Isn't this your husband? Isn't this Peter Sallis?
   Isn't this your husband, Peter Sallis?
3. This is Maurice. He's Maurice Best.
   This is Maurice, Maurice Best.
4. Have you met Maurice? Have you met Maurice Best?
   Have you met Maurice, Maurice Best?
5. Cynthia would like to meet you. She's a friend of mine.
   Cynthia, a friend of mine, would like to meet you.

Drill Sixty-six for Lesson 33 Exercise 5.

The use of **some** or **any** and their compounds depends on the attitude of the speaker, like this:

I know you usually drink coffee about this time so I ask:

Would you like some coffee?

You are dressed to go out so I ask you:

Are you going somewhere?

Now ask questions to fit the following situations:

1. A lady's just fainted and you've brought her a glass of water, and you ask:
   Would you like some water?
2. You can see Mr. Jones is keen to speak, so you ask him:
   Would you like to say something, Mr. Jones?
3. Harry thinks Barbara needs somebody to help her, so he asks:
   Do you want somebody to help you, dear?
4. A friend invites you out to dinner at a restaurant you don't like, so you ask:
   Could we go somewhere else?

5. Barbara gives you a cup of coffee and you'd like some sugar, so you ask:
   May I have some sugar, please?

Drill Sixty-seven for Lesson 33 Exercise 7.

Here is a way of sounding sarcastic. Notice that the main stress is emphatic and accompanied by an exaggerated falling tone, like this:

You think a person is being stupid, so you say:

You're so clever!

Now re-express the following in a sarcastic way, meaning the opposite of what you say:

1. You think a person is being unkind, so you say:
   You're so kind!
2. You think a person is being impolite, so you say:
   You're so polite!
3. You think a person is being pessimistic, so you say:
   You're so optimistic!
4. You think a person is an idiot, so you say:
   You're such a genius!
5. You think someone's being rather silly and not funny at all, so you say:
   You're so funny!

Drill Sixty-eight for Lesson 34 Exercise 4.

Here is a way of making statements more dramatic by beginning with the word **what**. Here's an example:

I'm interested in how you turn rough stone into smooth surfaces.

What interests me is the way you turn rough stone into smooth surfaces.

Re-express the following in the same way:

1. I'm interested in how they make inflatable umbrellas.
   What interests me is the way they make inflatable umbrellas.
2. How people get rich from very simple inventions makes you envious.
   What makes me envious is the way people get rich from very simple inventions.

3. The fact that Art has become a commercial enterprise worries you most.
What worries me most is the fact that Art has become a commercial enterprise.
4. You're depressed most by the huge sums which the rich invest in paintings nowadays.
What depresses me most are the huge sums which the rich invest in paintings nowadays.
5. How inventors combine imagination with profit excites you tremendously.
What excites me tremendously is the way inventors combine imagination with profit.

Drill Sixty-nine for Lesson 34 Exercise 8.

The particle of phrasal verbs is stressed like this:

How did that come about?

Whereas verbs plus prepositions have the stress on the verb, like this:

What did you come about?

Make questions from the following:

1. I turned up a street. Ask me which.
Which street did you turn up?
2. I turned up a street in my guide-book. Ask me which.
Which street did you turn up in your guide-book?
3. I ran down a street. Ask me which.
Which street did you run down?
4. I was driving and I ran a man down. Ask me who.
Who did you run down?
5. Ask when the plane departed and use 'take off'.
When did the plane take off?

Drill Seventy for Lesson 35 Exercise 5.

Here is a way in which **all** can be used to emphasize the idea of **only** or **but**, like this:

I only talked to the man.

becomes:

All I did was talk to the man.

Re-express the following in a similar way :

1. I only said Hallo.
   All I did was say Hallo.
2. I only emptied the bottle.
   All I did was empty the bottle.
3. You do nothing but talk about cars.
   All you do is talk about cars.
4. You do nothing but make stupid attacks on me.
   All you do is make stupid attacks on me.
5. She seems to do nothing else but gossip with her neighbours.
   All she seems to do is gossip with her neighbours.

Drill Seventy-one for Lesson 35 Exercise 7.

Syllables preceding the main stress in a sentence are often spoken more quickly than those following it. Here the main stress is on **sandflies**.

You seem to have forgotten about the sandflies all over the beach.

Now rebuild that sentence. First repeat the following :

1. All over the beach.
   All over the beach.
2. Now add 'the sandflies'.
   The sandflies all over the beach.
3. Add the word 'about'.
   About the sandflies all over the beach.
4. Add the word 'forgotten'.
   Forgotten about the sandflies all over the beach.
5. Now complete the sentence by adding 'you seem to have'.
   You seem to have forgotten about the sandflies all over the beach.

Drill Seventy-two for Lesson 36 Exercise 2.

Notice that the word **some** may be used in a partitive sense when it's unstressed like this:

Some more people have got into the train.

And in an indefinite sense when it is stressed, like this:

Some people travel by underground every day.

Use **some** *in re-expressing the following :*

1. There were people crowding the doorway and I couldn't get out.
   There were some people crowding the doorway and I couldn't get out.
2. There are those who crowd the doorway and you can't get out.
   There are some people who crowd the doorway and you can't get out.
3. The thief was stopped by people standing at the exit.
   The thief was stopped by some people standing at the exit.
4. There were people who helped but others who didn't.
   Some people helped but others didn't.
5. Look, there are people coming in.
   Look, some people are coming in.

Drill Seventy-three for Lesson 36 Exercise 8.

Here is a way of sounding angry:

You'll make yourself sick if you eat any more.

And now threatening:

If you don't get off it and stay off it I'll molest you viciously.

Notice the stressed syllables are given extra stress and spoken on a level tone until the final stress which falls. Now make angry or threatening statements from the following :

1. Tell someone he's standing on your foot again.
   You are standing on my foot again.
2. Tell someone to shut up or you'll punch him on the nose.
   Shut up or I'll punch you on the nose.
3. Tell someone to move out of the way or you'll remove him by force.
   Move out of the way or I'll remove you by force.
4. Tell someone to get out of your seat or you'll call the guard.
   Get out of my seat or I'll call the guard.
5. Tell someone to get his dog off your lap and make it stay off.
   Get your dog off my lap and make it stay off.

Drill Seventy-four for Lesson 37 Exercise 3.

Here is some practice with indefinite pronouns followed by infinitive clauses like this:

It's nothing to worry about.

Now re-express the following using an infinitive :

1. Is there anyone I could talk to?
   Is there anyone to talk to?
2. Have you anything that should be declared?
   Have you anything to declare?
3. Have you no one you can play with, Jim?
   Have you no one to play with, Jim?
4. There's nothing I can do but wait.
   There's nothing to do but wait.
5. I must find somebody I can take to the party.
   I must find somebody to take to the party.

Drill Seventy-five for Lesson 37 Exercise 6.

Where a Present Participle is used as an adjective before the noun the main stress falls on the noun, like this:

Running water.
The following noun.

Where a Gerund is used to make part of a noun the main stress falls on the Gerund like this:

A dining-room: a cooking pot: eating apples

Re-express the following, like this :

This is the room where we dine.
This is our dining-room.

Now begin :

1. Please find me a pot for boiling things in.
   Please find me a boiling pot.
2. Be careful of that pot, it's boiling.
   Be careful of that boiling pot.
3. These are apples which you eat.
   These are eating apples.
4. To eat apples is good for you.
   Eating apples is good for you.
5. This is the knife we carve with.
   This is the carving knife.

Drill Seventy-six for Lesson 38 Exercise 5.

Notice the word **this** can refer to something which is about to be spoken and **that** to something which has been spoken, like this:

Now this is what I want to say.
That's what I said.

Replace the word **it** *in the following by* **this** *or* **that**:

1. We heard about it on the radio.
   We heard about that on the radio.
2. What George says in his letter is very funny. Listen to it.
   What George says in his letter is very funny. Listen to this.
3. It's a very serious matter we are now to discuss.
   This is a very serious matter we are now to discuss.
4. It was a very serious matter you brought up.
   That was a very serious matter you brought up.
5. It was no business of yours. Why were you discussing it?
   That was no business of yours. Why were you discussing it?

Drill Seventy-seven for Lesson 38 Exercise 8.

Here is a non-verbal sound which takes its meaning from the accompanying tone as well as from the context, like this:

Are you looking for your mother? Hm (meaning yes)
Is your name Harry? Hm? (meaning 'what did you say')

Now listen to this:

Shall I buy you some sweets?
Yes please.

You repeat the replies using that non-verbal sound with the appropriate tone. In this case it would be **Hm, please**. *Now begin:*

1. Would you like an ice-cream?
   Yes, I would.
   Hm, I would.
2. Would you like an ice-cream?
   Yes, but I'd like some chocolate better.
   Hm, but I'd like some chocolate better.
3. Look you've got ice-cream on your face.
   Really, where?
   Hm, where?
4. There, I've brought you an ice-cream.
   Oh, how nice.
   Hm, how nice!

5. Which way shall we go?
   Well, I don't know.
   Hm, I don't know.

Drill Seventy-eight for Lesson 39 Exercise 5.

Here is a way of making suggestions and invitations:

Shall I run a bath for you?

Use **shall** *in re-expressing the following questions:*

1. Do you want to dance with me?
   Shall we dance?
2. Do you want me to fetch you a drink?
   Shall I fetch you a drink?
3. Would you like to have dinner with me, one evening?
   Shall we have dinner together one evening?
4. Would you like me to introduce you to my parents?
   Shall I introduce you to my parents?
5. What about getting married?
   Shall we get married?

Drill Seventy-nine for Lesson 39 Exercise 8.

When a person finds difficulty in making himself heard he raises his voice to a higher than normal pitch and increases the loudness of his speech like this:

I've just come to borrow the Anatomy of Britain.

Now imagine that you are shouting out the following:

1. Tell someone that you thought he was drowning in the bath.
   I thought you were drowning in the bath!
2. Tell someone she's left the bathroom window wide open.
   You've left the bathroom window wide open!
3. Tell someone the floor's swimming with water and the carpet's soaking wet.
   The floor's swimming with water and the carpet's soaking wet!
4. Tell someone the bathwater's overflowing on to the floor and clouds of steam are pouring out of the window.
   The bathwater's overflowing on to the floor and clouds of steam are pouring out of the window!

5. Tell someone to telephone the old lady downstairs and to tell her that everything's all right.
   Please telephone the old lady downstairs and tell her that everything's all right!

Drill Eighty for Lesson 40 Exercise 5.

A pronoun may be added to an imperative for emphasis or identification like this:

Don't you sit there, that's my seat.

and

Pick that seat up somebody!

Now re-express the following and add a pronoun for emphasis or identification:

1. Mind your own business.
   You mind your own business!
2. Don't forget it!
   Don't you forget it!
3. Will somebody pick up that case?
   Pick up that case, somebody!
4. Will everybody please sit down?
   Please sit down everybody!
5. Stop this plane at once and let me get out.
   You stop this plane at once and let me get out!

Drill Eighty-one for Lesson 40 Exercise 8.

A rising tone accompanies items in a series until the last one, where it falls, like this:

Take your baggage, check it in over there, go through passport control, wait in the lounge, and show your boarding-pass at the gate.

Now rebuild that sentence, section by section, using a similar tone. Begin by repeating this:

1. Take your baggage.
   Take your baggage.
2. Now add 'check it in over there'.
   Take your baggage, check it in over there.

3. Now add 'go through passport control'.
   Take your baggage, check it in over there, go through passport control.
4. Now add 'wait in the lounge'.
   Take your baggage, check it in over there, go through passport control, wait in the lounge.
5. Now complete the sentence by adding 'and show your boarding pass at the gate'.
   Take your baggage, check it in over there, go through passport control, wait in the lounge, and show your boarding pass at the gate.

Word List

A
accounts (26)
achieve (31)
activity (15)
actually (4)
administer (20)
admire (33)
agony (36)
aisle (11)
anarchist (16)
appealing (37)
appendix (18)
appendicitis (18)
apply (10)
appreciate (3)
aristocracy (12)
art (1)
artistic (1)
assure someone (26)
astonishing (1)
attic (22)
audit (26)

B
background (23)
bargain (20)
barge in (27)
basement (38)
beat someone up (6)
blasted (22)
board (a plane, train, bus) (40)
bore (12)
brawl (27)
bring someone up (6)
burglar (39)

C
campaign (8)
career (14)
caretaker (1)
carry (1)
carve (2)
case (20)
celebrate (9)
cemetery (8)
charge of (17)
cheat (2)
check (13)
cheers (9)
clog (20)
close by (14)
clue (13)
collapse (17)
come down (7)
come over someone (37)
communicate (16)
companion (11)
complain (2)
complication (3)
conceal (17)
conqueror (12)
conscience (37)
consignment (28)
consult (28)
contradict (27)
convenient (1)
convict (11)
convulse (11)
count (16)
country (4)
couple (1)
crash (36)
cubic (20)
cutlery (11)

D
dazzle (33)
decisive (13)
decorate (30)
decorators (30)
defame (2)
defraud (2)
deliberate (22)
delight (14)
delivery (28)
demand (28)
department store (23)
deposit (2)
determined (9)
devalue (28)
devote (26)
discount (28)
discourteous (4)
disgust (17)
dividend (26)
dizzy (8)
do someone in (27)
drain (15)

drunken (19)
due (26)

E
edgeways (35)
elevator (23)
emancipate (17)
end up (8)
enthral (14)
envy (34)
era (20)
estate agent (2)
exhaust (15)
exhilarate (8)
extraordinary (1)

F
fable (11)
false (14)
fantastic (25)
fascinate (14)
fashion (13)
favour (30)
fertile (14)
fetch (2)
fiddle (11)
flat (9)
flat out (8)
flatter (33)
flee (23)
floor, ground (38)
first (38)
floor board (22)
flounder (13)
flowered (15)
fool - make a fool of (5)
force (34)
frown (23)
fur-trapper (23)
fuselage (40)

G
gather (2)
gather up (11)
generation (17)
Georgian (1)
get at (3)
get in the way of (16)
get off with someone (33)
get over something (5)
Giraffe (28)
give up (25)
goings-on (19)
go off with someone (35)
go with something (13)
gorgeous (39)
gossip (19)
guy (32)

H
handle (12)
hang about (21)
hang on (39)
have it out with someone (37)
heads tails (13)
hearsay (19)
hiccup (12)
highly (25)
hitch-hiker (8)
hold together (5)
hot-water bottle (9)
house agent (1)
house breaker (39)
how about (7)
humble (12)
hypocrite (17)

I
identity (14)
ignore (37)
incisive (6)
incompetent (2)
incredible (15)
inefficient (2)
inflate (14)
infringe (16)
inhabitant (40)
in-laws (10)
inquisition (10)
insensitive (17)
install (3)
intact (3)
intentional (36)
intention (33)
invent (33)
invert (12)
invest (26)
invisibles (28)

J
jinx (5)
joke (11)
justify (35)

L
lacrosse (25)
lame (31)
lane (1)
lay down something (28)
leave (8)

leave something to someone (19)
liberty (16)
lightweight (36)
limp (19)
little by little (20)
live off someone (16)
Look someone up (4)
lure (37)

M
make off (22)
manage (9)
maniac (35)
manufacture (28)
manufacturing price (28)
mean (31)
medium (9)
Member of Parliament (10)
memory - to slip one's memory (29)
mercy (3)
meridian (29)
mess (17)
minor (37)
mix up (2)
mixed up (6)
molest (36)
mood (37)
morale (14)
muddle (13)

N
naval (29)
newly (10)
newsagent (21)
nothing - have nothing on something/someone (25)

O
observe (26)
odd (23)
opportunity (17)
overflow (39)

P
packaging (28)
panic (22)
paper bill (21)
parasite (17)
partial (38)
participate (38)
particular (38)
passive (33)
pass something on (19)
patent (28)
peculiar (37)
per (28)
pilgrim (29)
pirate (1)
place - at your place (25)
plastic (34)
plumber (3)
point (16)
poky (9)
popular (11)
precious (5)
pretence (14)
pretty (6)
primitive (6)
proceed (40)
proper (27)
propose (20)
proportion (20)
psychiatrist (6)
pull oneself together (15)
puncture (40)
push off (27)

R
raise - raise points (26)
raw (34)
reason - within reason (30)
recover (6)
red in the face (11)
reduce (26)
reduction (28)
refined (12)
relax (15)
repair (22)
replace (2)
rid - to get rid of someone (27)
ring off (39)
roar (11)
rounds (25)
rumple (21)
run - in the long run (20)

S
scare (8)
scot-free (6)
see someone off (40)
see through someone (37)
sense (3)
sentence (6)
settle down (10)
shaggy (11)
shambles (31)
shark (14)
sherry (9)
show a profit (34)
show someone round (7)

silver (6)
sinister (19)
slight (37)
smart (13)
smashing (25)
smear (20)
snag (6)
snap out of something (37)
solitude (15)
sound (3)
spare (9)
speak - in a manner of speaking (29)
splash (39)
splendid (9)
spoil (9)
sports coat (13)
stab (18)
state of affairs (11)
steady (8)
stiff (6)
strain (18)
strike someone (33)
struggle (17)
stuck away (7)
  get stuck (22)
substantial (26)
sulky (37)
support (26)
surgery (6)
sweet (31)
system (20)

T
take over (31)
tank (3)
taste - to have taste (32)
think - to make you think (29)
thug (6)
toss (13)
totally (15)
treatment (6)
trespass (16)
trick (2)
trip up (16)
trouble (34)
trunk (22)
turn into (34)
turn out (31)

U
upset someone (18)

V
vast (26)
viciously (36)
volume (37)

W
washed out (15)
way - the other way (8)
weird
wheel chair (18)
wreck (6)

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